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BULLETIN 102

MENOMINEE MUSIC

BY
FRANCES DENSMORE

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FRANCES DENSMORE

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LETTER OF TRANSMITTAL

Smithsonian Institution,
Bureau of American Ethnology,
Washington, D. C., February 3, 1931.

Sir: I have the honor to transmit the accompanying manuscript, entitled "Menominee Music," by Frances Densmore, and to recommend its publication as a bulletin of the Bureau of American Ethnology.

Very respectfully yours,

M. W. Stirling, *Chief.*

Dr. Charles G. Abbot,
Secretary of the Smithsonian Institution.

FOREWORD

The material comprised in this paper was collected among the Menominee Indians of Wisconsin in 1925, 1928, and 1929, the recording of songs being done at Keshena, Neopit, and Zoar. The old customs are followed by the Menominee in a marked degree, thus affording a favorable field for research in music and customs, as well as for comparison with previous work.[1]

The writer visited the Menominee in 1910 in connection with a study of the drum-presentation ceremony of the Chippewa, witnessing that dance on the Menominee Reservation. Numerous songs used by the Chippewa in that ceremony were recorded. In the recent work, the same ceremony was studied among the Menominee and its songs recorded, according to the usage of that tribe. The Midewiwin (Grand Medicine) of the Chippewa had previously been studied and its songs collected. During the work among the Menominee a meeting of the Medicine Society was attended and its songs were found to resemble the Chippewa Grand Medicine songs so closely that the Menominee songs of the Medicine Society were not recorded.

One purpose of the present work was to determine the resemblance, or lack of resemblance, between Menominee and Chippewa songs. The result of the work shows that such a resemblance exists in a majority of the songs. A similar resemblance to Sioux songs was not observed.

The environment of the Menominee resembles that of the Chippewa in its lakes and pine trees; but the forests are more extensive than in the Chippewa country and there are rushing rivers and streams with rapids and waterfalls.

Acknowledgment is made of the services of John Valentine Satterlee (pl. 2, *a*), who acted as interpreter in 1925. His wide acquaintance among the Indians and his experience as an interpreter added to his value in that capacity. Grateful acknowledgment is also made of the courtesy of the Public Museum of the City of Milwaukee in furnishing and permitting the use of photographs of interesting specimens in their possession, and to the Museum of the American Indian, Heye Foundation, for supplying a photograph.

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[1] Chippewa Music, Bull. 45; Chippewa Music II, Bull. 53; Teton Sioux Music, Bull. 61; Northern Ute Music, Bull. 75; Mandan and Hidatsa Music, Bull. 80; Papago Music, Bull. 90, Pawnee Music, Bull. 93, Bur. Amer. Ethn.; and Music of the Tule Indians of Panama, Smithsonian Misc. Colls., vol. 77, no. 11.

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LIST OF SONGS

1. ARRANGED IN ORDER OF SERIAL NUMBERS

SONGS OF GAMES PLAYED IN A CEREMONIAL MANNER

Serial No.		Catalogue No.	Page
1.	Song of Mudjikikwawis	1517	29
2.	Song of Osawapunoke	1518	29
3.	Song of Kesigokiu	1519	30
4.	Song of Wapunomitamo	1520	30
5.	Song received from the spirit women	1635	32
6.	A spirit woman gives a name	1584	35
7.	Song with lacrosse game	1539	40
8.	"I paint my face red"	1585	44
9.	"The east god gave us this dance"	1622	45
10.	Song to the east god	1610	46
11.	Song in honor of the drum	1524	47
12.	Song for the person to be adopted	1516	47
13.	Dancing song from the east god (a)	1611	48
14.	Dancing song from the east god (b)	1612	49
15.	Dancing song from the east god (c)	1637	49
16.	Dancing song from the east god (d)	1638	50
17.	"In four days"	1628	51
18.	Dancing song from the south god (a)	1573	53
19.	Dancing song from the south god (b)	1623	53
20.	Dancing song from the south god (c)	1574	54
21.	Dancing song from the south god (d)	1521	54
22.	Dancing song from the south god (e)	1613	55
23.	Dancing song from the south god (f)	1614	55
24.	"My gay dress"	1538	56
25.	Closing song of dance	1572	56

SONGS CONNECTED WITH THE GIFT OF MEDICINE TO THE INDIANS

Serial No.		Catalogue No.	Page
26.	Song of love medicine	1829	58
27.	Song of hunting medicine	1840	59

SONGS CONNECTED WITH WAR AND HUNTING BUNDLES

Serial No.		Catalogue No.	Page
28.	"I offer my song"	1506	62
29.	"I will find game"	1507	63
30.	"I will get a buck"	1508	64
31.	"I will shoot him through the heart"	1509	64
32.	"My tapping stick"	1605	65
33.	"You are struggling"	1606	66
34.	"The slender-legged animals"	1607	66
35.	"To-morrow I will get them"	1608	67
36.	"I will see a bear"	1609	67
37.	Song after the feast	1575	68

Serial No.		Catalogue No.	Page
38.	War bundle song	1510	70
39.	Song when opening war bundle	1513	71
40.	War bundle dance song (a)	1514	72
41.	War bundle dance song (b)	1515	73
42.	"He carries a war bundle"	1511	73
43.	"The war bundle brings a fog"	1512	74
44.	"I am standing on a cloud"	1577	76

Dream Songs

45.	Pigeon's dream song	1541	77
46.	Dream song	1578	78
47.	Dream song concerning the sun (a)	1579	79
48.	Dream song concerning the sun (b)	1580	80
49.	Song of the thunderers	1581	81
50.	Song concerning the kinewuk	1582	82
51.	Song of the little whirlwind	1583	83
52.	Dream of buffalo (a)	1594	84
53.	Dream of buffalo (b)	1595	84
54.	Dream of the underground bear	1618	85
55.	Dream of common bear	1563	86
56.	Dream of "spirit buffalo"	1619	87
57.	Dream of domestic cattle	1562	88
58.	Song for working magic	1636	89
59.	Song concerning the figurines	1523	96
60.	"The flying skull"	1522	98

Songs Connected with the Treatment of the Sick

61.	Juggler's song (a)	1596	105
62.	Juggler's song (b)	1597	106
63.	Song during treatment of the sick (a)	1567	107
64.	Song during treatment of the sick (b)	1568	107
65.	Song of the woodpecker	1588	108
66.	Song of the healing spirits	1598	109
67.	Healing song from the spirit women (a)	1569	110
68.	Healing song from the spirit women (b)	1570	111
69.	"I use my medicine to cure the sick"	1533	112
70.	"I give you medicine to drink"	1534	113
71.	"I will drive the sickness out of you"	1535	114
72.	"I am rewarding you"	1528	114
73.	"The heavens help you"	1529	115
74.	Healing song (a)	1530	116
75.	Healing song (b)	1531	117
76.	"Two sides of the heavens"	1532	118

Songs Connected with Legends of Manabus

77.	Funeral song (a)	1536	140
78.	Funeral song (b)	1537	140
79.	Manabus and the stone (a)	1835	141
80.	Manabus and the stone (b)	1836	143
81.	Manabus challenges the underwater snake	1641	144
82.	Dance inside the underwater snake	1642	145
83.	Manabus invites the ducks to a dance	1643	148
84.	Manabus tells the ducks to shut their eyes	1644	148

SONGS OF THE DRUM RELIGION

Serial No.		Catalogue No.	Page
85.	Song when pipe is lighted	1616	168
86.	Song for owner of drum (a)	1543	169
87.	Song for owner of drum (b)	1617	170
88.	Song for the aide	1601	170
89.	Song for man who lights pipe	1544	171
90.	Song for men who prepare drum (a)	1545	172
91.	Song for men who prepare drum (b)	1546	173
92.	Song for head-singer stake of drum	1547	174
93.	Song for east stake of drum	1549	174
94.	Song for north stake of drum	1548	175
95.	Song for wounded-leg stake of drum	1550	175
96.	Song for leaders of ceremony (a)	1551	176
97.	Song for leaders of ceremony (b)	1552	176
98.	Song during which members of the council dance	1553	177
99.	Song during which wearer of "crow" dances	1554	178
100.	Song during which leading warrior dances	1555	178
101.	Song during which next to leading warrior dances	1556	179
102.	Song during which third warrior dances	1557	179
103.	Song during which fourth warrior dances	1558	180
104.	Song during which old men dance	1559	180
105.	Dancing song	1602	181
106.	"Two women go traveling"	1560	182
107.	Closing song of dance	1561	182
108.	Song with gift of a pony	1839	184

TOBACCO DANCE SONGS

109.	Tobacco dance song (a)	1645	185
110.	Tobacco dance song (b)	1837	186
111.	Tobacco dance song (c)	1833	186
112.	Tobacco dance song (d)	1834	187

MISCELLANEOUS DANCE SONGS

113.	Song of the beggars' dance	1838	188
114.	Rabbit dance song	1831	189
115.	Partridge dance song	1830	190
116.	Fish dance song	1827	191
117.	Frog dance song	1828	192
118.	Crawfish dance song	1832	193

WAR SONGS

119.	Pawakone's war song (a)	1525	195
120.	Pawakone's war song (b)	1526	196
121.	War song concerning the owls	1615	196
122.	War dance song	1586	197
123.	"The Queen of England"	1627	198
124.	Song concerning a captive woman	1587	199
125.	Song of victory over Black Hawk	1589	200
126.	War song	1625	201
127.	Song of enlistment in the Civil War	1593	202
128.	Song of protection in the Civil War (a)	1590	202
129.	Song of protection in the Civil War (b)	1571	203

MOCCASIN GAME SONGS

Serial No.		Catalogue No.	Page
130.	"I will hide my bullet"	1566	205
131.	"I will beat you"	1540	206
132.	Moccasin game song (a)	1565	206
133.	Moccasin game song (b)	1632	207
134.	Moccasin game song (c)	1640	207

LOVE SONGS

135.	Love song (a)	1630	210
136.	Love song (b)	1631	210
137.	Love song (c)	1542	211
138.	Love song (d)	1624	211

SONGS FOR CHILDREN

139.	Lullaby (a)	1634	213
140.	Lullaby (b)	1629	213

2. ARRANGED IN ORDER OF CATALOGUE NUMBERS

Catalogue No.	Title of song	Name of singer	Serial No.	Page
1506	"I offer my song"	Pigeon	28	62
1507	"I will find game"	do	29	63
1508	"I will get a buck"	do	30	64
1509	"I will shoot him through the heart."	do	31	64
1510	War bundle song	do	38	70
1511	"He carries a war bundle"	do	42	73
1512	"The war bundle causes a fog"	do	43	74
1513	Song when opening war bundle	do	39	71
1514	War bundle dance song (a)	do	40	72
1515	War bundle dance song (b)	do	41	73
1516	Song for the person to be adopted	do	12	73
1517	Song of Musikikwawis	do	1	29
1518	Song of Osawapunoke	do	2	29
1519	Song of Kesigokiu	do	3	30
1520	Song of Wapunomitawi	do	4	30
1521	Dancing song from the south god (d).	do	21	54
1522	"The flying skull"	do	60	98
1523	Song concerning the figurines	do	59	96
1524	Song of the drum	do	11	47
1525	Pawakone's war song (a)	do	119	195
1526	Pawakone's war song (b)	do	120	196
1527	"The white man came and took the Indians."	do	(1)	
1528	"I am rewarding you"	do	64	107
1529	"The heavens help you"	do	65	108

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[1] Songs thus marked were transcribed but are not included in this book.

2. ARRANGED IN ORDER OF CATALOGUE NUMBERS—Continued

Catalogue No.	Title of song	Name of singer	Serial No.	Page
1530	Healing song (a)	Pigeon	66	109
1531	Healing song (b)	do	67	110
1532	"Two sides of the heavens"	do	68	111
1533	"I use my medicine to cure the sick."	do	61	105
1534	"I give you medicine to drink"	do	62	106
1535	"I will drive the sickness out of you."	do	63	107
1536	Funeral song (a)	do	77	140
1537	Funeral song (b)	do	78	140
1538	"My gay dress"	do	24	56
1539	Song with lacrosse game	do	7	40
1540	"I will beat you"	do	131	206
1541	Pigeon's dream song	do	45	77
1542	Love song (c)	do	137	211
1543	Song for owner of drum (a)	Amab	86	169
1544	Song for man who lights pipe	do	89	171
1545	Song for men who prepare drum (a).	do	90	172
1546	Song for men who prepare drum (b).	do	91	173
1547	Song for head-singer stake of drum.	do	92	174
1548	Song for north stake of drum	do	93	174
1549	Song for east stake of drum	do	94	175
1550	Song for wounded-leg stake of drum.	do	95	175
1551	Song for leaders of ceremony (a)	do	96	176
1552	Song for leaders of ceremony (b)	do	97	176
1553	Song during which members of the council dance.	do	98	177
1554	Song during which wearer of "crow" dances.	do	99	178
1555	Song during which leading warrior dances.	do	100	178
1556	Song during which next to the leading warrior dances.	do	101	179
1557	Song during which third warrior dances.	do	102	179
1558	Song during which fourth warrior dances.	do	103	180
1559	Song during which old men dance.	do	104	180
1560	"Two women go traveling"	do	106	182
1561	Closing song of dance	do	107	182
1562	Dream of domestic cattle	do	57	88
1563	Dream of common bear	do	55	86

2. Arranged in Order of Catalogue Numbers—Continued

Catalogue No.	Title of song	Name of singer	Serial No.	Page
1564	Moccasin game song	Amab	[1]	
1565	Moccasin game song (a)	do	132	206
1566	"I will hide my bullet"	do	130	205
1567	Song during treatment of the sick (a).	do	71	114
1568	Song during treatment of the sick (b).	do	72	114
1569	Healing song from the spirit women (a).	do	75	117
1570	Healing song from the spirit women (b).	do	76	118
1571	Song of protection in the Civil War (b).	do	129	203
1572	Closing song of dance	do	25	56
1573	Dancing song from the south god (a).	do	18	53
1574	Dancing song from the south god (c).	do	20	54
1575	Song after feast	do	37	68
1576	Love song	do	[1]	
1577	"I am standing on a cloud"	Cawunipinas	44	76
1578	Dream song	do	46	78
1579	Dream song concerning the sun (a).	do	47	79
1580	Dream song concerning the sun (b).	do	48	80
1581	Song of the thunderers	do	49	81
1582	Song concerning the kinewuk	do	50	82
1583	Song of the little whirlwind	do	51	83
1584	A spirit woman gives a name	do	6	35
1585	"I paint my face red"	do	8	44
1586	War dance song	do	122	197
1587	Song concerning a captive woman	do	124	199
1588	Song of the woodpecker	do	73	115
1589	Song of victory over Black Hawk	do	125	200
1590	Song of protection in the Civil War (a).	do	128	202
1591	Song of enlistment in the Civil War.	do	[1]	
1592	Song of enlistment in the Civil War.	do	[1]	
1593	Song of enlistment in the Civil War.	do	127	202
1594	Dream of buffalo (a)	do	52	84
1595	Dream of buffalo (b)	do	53	84

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[1] Songs thus marked were transcribed but are not included in this book.

2. Arranged in Order of Catalogue Numbers—Continued

Catalogue No.	Title of song	Name of singer	Serial No.	Page
1596	Juggler's song (a)	Cawunipinas	69	112
1597	Juggler's song (b)	do	70	113
1598	Song of the healing spirits	do	74	116
1599	Song of the warpath	Peter Fish	(1)	
1600	The warrior who shot the man	do	(1)	
1601	Song for the aide	do	88	170
1602	Dancing song	do	105	181
1603	Dream dance song	do	(1)	
1604	Dream dance song	do	(1)	
1605	"My tapping stick"	do	32	65
1606	"You are struggling"	do	33	66
1607	"The slender-legged animals"	do	34	66
1608	"To-morrow I will get them"	do	35	67
1609	"I will see a bear"	do	36	67
1610	Song to the east god	do	10	46
1611	Dancing song from the east god (a).	do	13	48
1612	Dancing song from the east god (b).	do	14	49
1613	Dancing song from the south god (e).	do	22	55
1614	Dancing song from the south god (f).	do	23	55
1615	War song concerning the owls	do	121	196
1616	Song when pipe is lighted	Little Thunderer	85	168
1617	Song for owner of drum	do	87	170
1618	Dream of the underground bear	do	54	85
1619	Dream of "spirit buffalo"	do	56	87
1620	Moccasin game song	do	(1)	
1621	Love song	do	(1)	
1622	"The east god gave us this dance."	do	9	45
1623	Dancing song for the south god (b).	do	19	53
1624	Love song	Agnes Sullivan	138	211
1625	War song	do	126	201
1626	"The white man points his pipe at me."	do	(1)	
1627	"The Queen of England"	do	123	198
1628	"In four days"	do	17	51
1629	Lullaby (b)	do	140	213
1630	Love song (a)	John Mocihat	135	210
1631	Love song (b)	do	136	210
1632	Moccasin game song (b)	do	133	207

[1] Songs thus marked were transcribed but are not included in this book.

2. Arranged in Order of Catalogue Numbers—Continued

Catalogue No.	Title of song	Name of singer	Serial No.	Page
1633	Moccasin game song	John Mocihat	[1]	
1634	Lullaby (a)	Katherine Laughrey	139	213
1635	Song received from the spirit women.	do	5	32
1636	Song for working magic	do	58	89
1637	Dancing song from the east god (c).	Pamapomi	15	49
1638	Dancing song from the east god (d).	do	16	50
1639	"Mouse, you are winning"	Jim Fish	[1]	
1640	Moccasin game song (c)	John Okimase	134	207
1641	Manabus challenges the underwater snake.	Pigeon	81	144
1642	Dance inside the underwater snake.	do	82	145
1643	Manabus invites the ducks to a dance.	do	83	148
1644	Manabus tells the ducks to shut their eyes.	do	84	148
1645	Tobacco dance (a)	do	109	185
1646	Flute Melody No. 1	John Okimase		208
1647	Flute Melody No. 2	do		209
1648	Flute Melody No. 3	John Mocihat		209
1649	Flute Melody No. 4	do		209
1827	Fish dance song	Pigeon	116	191
1828	Frog dance song	do	117	192
1829	Song of love medicine	do	26	58
1830	Partridge dance song	do	115	190
1831	Rabbit dance song	do	114	189
1832	Crawfish dance song	do	118	193
1833	Tobacco dance song (c)	do	111	186
1834	Tobacco dance song (d)	do	112	187
1835	Manabus and the stone (a)	Amab	79	141
1836	Manabus and the stone (b)	do	80	143
1837	Tobacco dance song (a)	do	110	186
1838	Song of the beggars' dance	do	113	188
1839	Song with gift of a pony	do	108	184
1840	Song of hunting medicine	do	27	59

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[1] Songs thus marked were transcribed but are not included in this book.

NAMES OF SINGERS AND NUMBER OF SONGS TRANSCRIBED

Name by which person is commonly known	Native name	Translation	Number of songs
Louis Pigeon [1]	Tcik'wa	No bone in his back	42
David Amab' [2]	Wa'nĭskûm	Treading a hollow in the ground.	34
John Ca'wûnĭ'pĭnas' [3] (Chippewa word meaning "South Bird").	A'djiki	Like the thunderers	22
Peter Fish [4]	We'sawa'nakwût	Brown Cloud	17
James We'ke	Inä'miki'se	Little Thunderer	8
Agnes Sullivan	Ke'sigo'kiü	Sky Woman	6
John Mocihat'	Mocihat'	Strange sound heard in a wild country.	4
Katherine Laughrey	Ca'wûno'mĭta'we	South medicine woman.	3
Pamä'pomĭ		One seen going by	2
Jim Fish [5]	Nä'tawa'pĭt	The thunderers look for something.	1
John Okima'se	Okima'se	Young chief	1
			140

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[1] Died Apr. 8, 1930.
[2] Died Aug. 15, 1929.
[3] Died Feb. 5, 1926.
[4] Died Nov. 8, 1927.
[5] Died Mar. 28, 1931.

NAMES OF INFORMANTS

Name by which person is commonly known	Native name	Translation
John Valentine Satterlee	Apä'cĭmĭn	Acorn of the red oak.
Mitchell Beaupre	Mowa'sa	A combination of the words mo'wa (wolf) and awa'sa (bear), indicating descent in both clans. The word was formed by the priest who first wrote his name. The common equivalent is Little Wolf, because he belongs less to the Wolf than to the Bear clan.
Mrs. Harriet Longley	Skwai'yak	
Frank S. Gauthier		
Rattlesnake (Joe Kittson)		The former is a nickname, connected with an incident when he was bitten by a snake.
Mitchell Wakau		
Louis Wickobe	Wase'su	Little Bear.
Reginald Oshkosh [1]	Ockac'	Claw or hoof.

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[1] Died Mar. 17, 1831.

CHARACTERIZATION OF SINGERS AND INFORMANTS

Singers

Louis Pigeon (pl. 1), who recorded the largest number of songs, was a man who treated the sick by means of herbs and was connected with the medicine lodge but not with the drum religion. He was quiet, conservative, and recognized as a representative of the old ways, with which his life was consistent. He died in 1930.

David Amab (pl. 11, *a*) was left an orphan when a child and was brought up by his grandfather, who was a medicine man of the type designated as djisako or juggler. The boy helped him build the tipi in which he gave his demonstrations of power and accompanied him on hunting expeditions when he used his hunting bundle. The grandfather was intense in his devotion to the old ways, and by this companionship the boy learned many things which are preserved in this book. In later years he was a Roman Catholic. He endured with bravery and cheerfulness a distressing illness extending over many years and died in the Government hospital at Keshena.

John Ca′wûnĭ′pĭnas′ (pl. 11, *b*) was one of the respected old men of the reservation and exceedingly proud of his service in the United States Army during the Civil War. He was blind during his later years and died before the completion of the present work.

Peter Fish was a particularly conservative member of the group of older men. Like the singer next preceding, he died before this work was completed.

James We′ke belongs to the group of middle-aged men who follow some of the old ways and attend the native ceremonies but have adopted the ways of civilization.

Agnes Sullivan (pl. 8, *b*) is an active woman, though advanced in age, and may usually be seen at gatherings of the tribe.

John Mocihat′ comes from one of the old families, his father having been prominent on the reservation. He is an excellent flute player.

Katherine Laughrey (pl. 8, *a*) is an agreeable woman of middle age who still (1929) performs the duties required by a dream of the spirit women in the east.

Little was ascertained concerning Pamä′pomĭ except that his father was a prominent member of the tribe in early days.

Jim Fish was a brother of Peter Fish.

John Okima′sĕ recorded only one song, and his contribution to the present work was chiefly in connection with the playing of the flute.

Informants

Without the assistance of John Valentine Satterlee (pl. 2, *a*) the present work would probably have been impossible. He acted as the writer's interpreter in 1925, selecting the singers and securing their interest in the preservation of their songs. He also supplied interesting information from his personal knowledge of tribal customs. John V. Satterlee was born in 1852 on an island at Marionette, Wis. His father was a white man, Dr. V. Motte Patterson Satterlee, who was stationed at Fort Howard, then located at Green Bay, Wis. His mother was a member of the Menominee tribe and gave him the name borne by his grandfather who took part in the Black Hawk wars. This name is Apä′cĭmĭn, meaning "Acorn of the red oak."

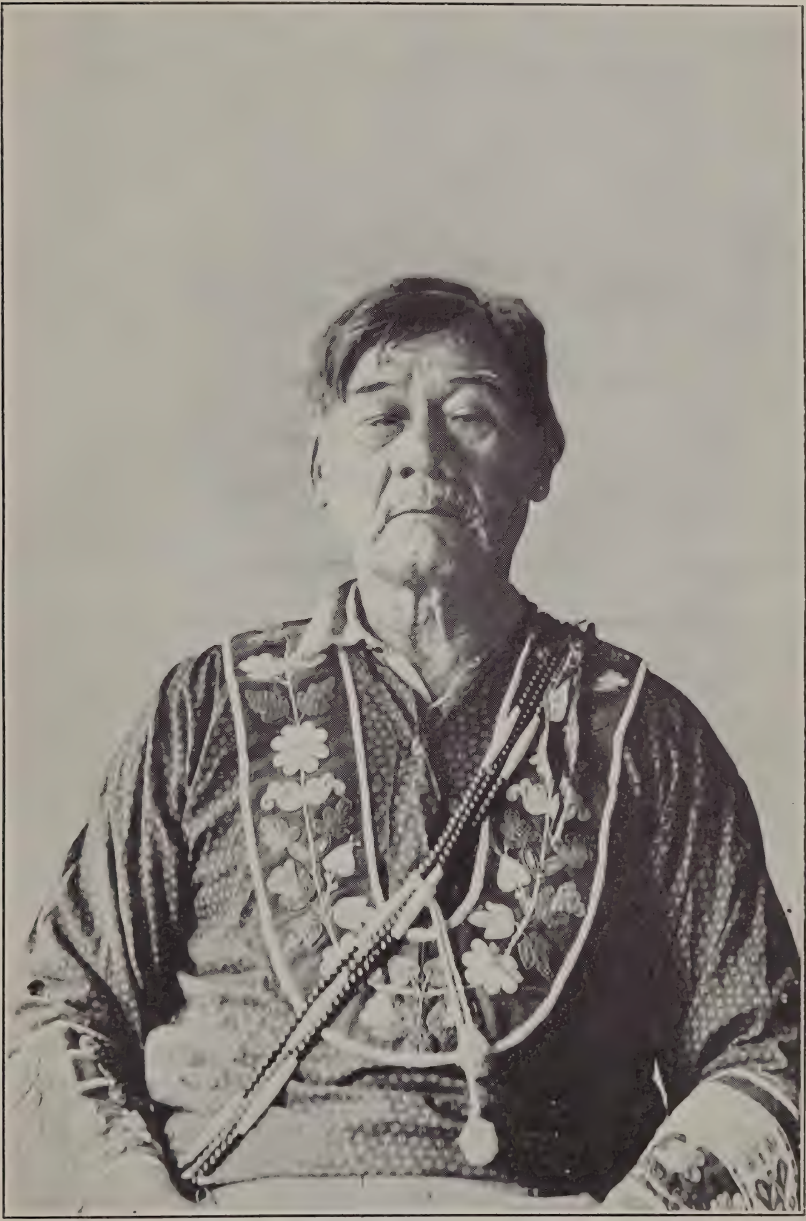
Mitchell Beaupre (pl. 2, *c*) at the time of giving his information (1929) was 83 years old and was said to be one of the two oldest men in the tribe. He is a dignified, well-preserved man, showing his French ancestry in his manner. His father was a French trader and his mother a Menominee. He is a strict Roman Catholic and is interested especially in the old religious beliefs, often holding long discussions with members of the medicine lodge, comparing their beliefs and ethics with the teachings of the Roman Catholic Church. Possessing a clear, active mind, he has observed and remembers many tribal customs, which he has been interested to have recorded in permanent form.

Mrs. Harriet Longley (pl. 19, *b*) also shows French ancestry. She is a capable woman and, when giving the information concerning her mother's use of plants, was also engaged in superintending the construction of a new log dwelling. She had selected a sightly location and secured the services of a Menominee carpenter, who was skilled in this type of building.

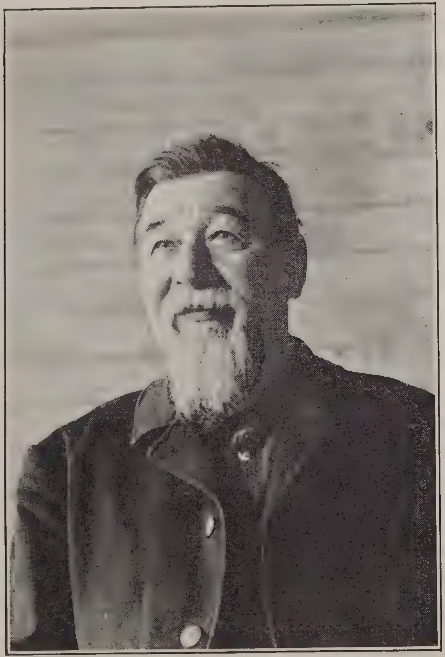
Rattlesnake (Joe Kittson) lives at Neopit, where he occasionally finds employment. He is a leader in the drum religion and had charge of the second ceremony witnessed by the writer. His wife is a strong adherent of the medicine lodge, and in 1929, he said that after many years of indecision he had placed himself under instruction for membership in that organization. He expressed his intention to learn its precepts with thoroughness and attain the higher degrees in the organization.

Mitchell Wakau (pl. 2, *b*) acted as the writer's interpreter for brief conversations and also supplied interesting information. He has been a member of the Indian police force on the reservation for many years and has recently been stationed at Zoar. He accompanied the writer to a meeting of the medicine lodge in 1925 and secured certain privileges for her at that time, the Indians permitting her to witness the entire ceremony.

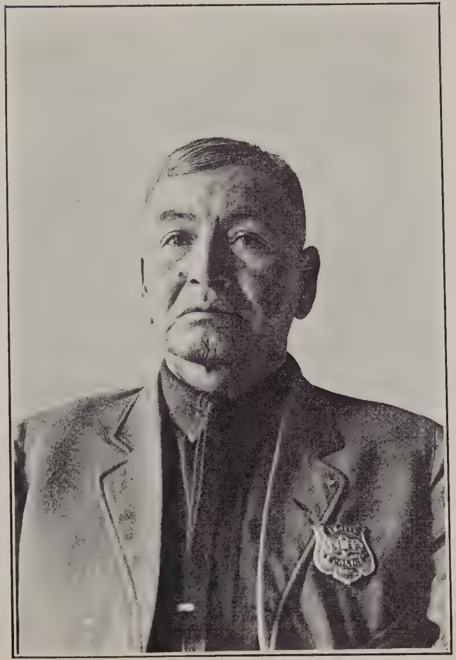
Louis Wickobe (Wase′su) lives in a clearing in the woods near Keshena, and his house (pl. 5, *b*) is one of the oldest on the reservation.



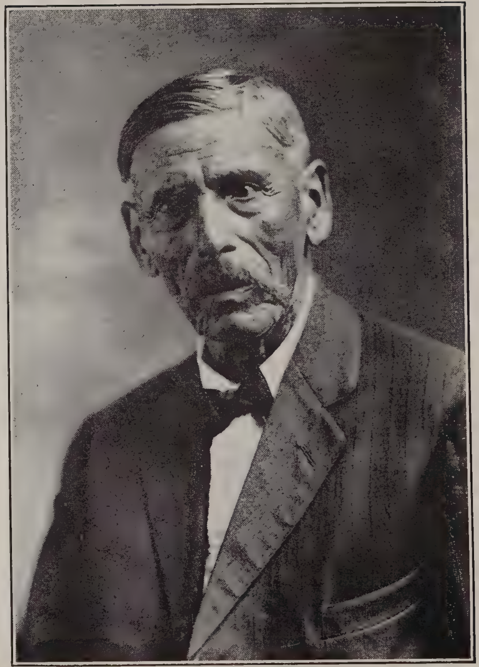
LOUIS PIGEON



a, JOHN VALENTINE SATTERLEE



b, MITCHELL WAKAU



c, MITCHELL BEAUPRE

MENOMINEE MUSIC

By Frances Densmore

THE MENOMINEE TRIBE

The name of this tribe is Omä′noměni′wûk (omanomen, rice; wuk, people), and the term used to designate a member of the tribe is omä′nomini (omanomen, rice; inini, person). Omanomen is a compound of meno, meaning "good," and min, which is a general term applied to berry, grain, or seed. The grain from which the tribe derived its name is *Zizania aquatica* L., commonly called wild rice, which grows extensively in the waters of the Menominee country. Its harvesting is one of the chief industries of the people, and the grain constitutes their principal article of vegetable food.[1]

The French called the plant *folle avoine* (wild or fool oat) and applied the same name to the tribe.

The Menominee is an Algonquian tribe and it is believed their linguistic relation is nearer to the Sauk, Fox, and Kickapoo than to the Chippewa, Ottawa, and Potawatomi.[2]

The people of this tribe, so far as known, were first encountered by the whites when Nicollet visited them, probably in 1634. Hoffman states that "In the notice of the discovery of the Menomini by Nicollet no accurate information is given as to their geographic position," but "they appear to have concentrated about the head of Green Bay and along the Menomini and Fox rivers."[3] In 1671 and from then until about 1852 their home was on or near the Menominee River, not far from where they were found by Nicollet, and their present reservation is in the same locality. Few other Indian tribes are now living in the locality where they were found by the white men about three centuries ago.

The negotiations between the Government of the United States and the Menominee Tribe began with a treaty at St. Louis, March 30, 1817. This treaty was one of "peace and friendship" intended to place the Menominee, "in every respect, on the same footing upon which they stood before the late war." The Menominee also confirmed to the United States "every cession of land heretofore made by their tribe to the British, French, or Spanish government."[4]

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[1] Cf. Jenks, A. E., Wild rice gatherers of the upper lakes; Smith, Huron H., Ethnobotany of the Menomini, pp. 67, 68; Skinner, Alanson, Material culture of the Menomini, pp. 142–152.

[2] See article on Menominee Tribe in Handbook of American Indians, Bur. Amer. Ethn., Bull. 30, part 2, pp. 842, 843; also Michelson, Linguistic classification of Algonquian tribes; and Pilling, Algonquian bibliography.

[3] Hoffman, Walter James, The Menomini Indians, pp. 15, 16.

The Menominee were invited to share in the treaty negotiated at Prairie du Chien, Wis., August 19, 1825. This treaty opened with the words, "The United States of America have seen with much regret that wars have for many years been carried on between the Sioux and the Chippewa [and other tribes]. . . . In order, therefore, to promote peace among these tribes, and to establish boundaries among them and the other tribes who live in their vicinity, and thereby remove all causes of future difficulty, the United States have invited the Chippewa, Sac and Fox, Menominee [and other tribes] to assemble together, and in a spirit of mutual consideration to accomplish these objects; and to aid therein, have appointed William Clark and Lewis Cass, commissioners on their part."[5]

This treaty was left incomplete, with respect to the boundary between the Chippewa and the Menominee, as some of the principal Menominee chiefs were unable to be present. Therefore a second treaty was made at Butte des Morts, on Fox River, August 11, 1827.[6]

A few years later the Menominee sent a delegation to Washington, stating that their brothers, the "Pootowottomees on the south and the Winnebagoes on the west," were encroaching upon their land. A treaty was made in Washington, February 8, 1831, which defined the boundaries in detail and also ceded land for the benefit of "the New York Indians who may remove to and settle upon the same within three years." The Government agreed to pay the Menominee for this land and to erect buildings and make other improvements on their reservation.[7] This led to a "tedious, perplexing, and harassing dispute and controversy" between the Menominee and "the New York Indians, more particularly known as the Stockbridge, Munsee, and Brothertown tribes, the Six Nations and St. Regis Tribe," and a second treaty was made at Washington on October 27, 1832.[8]

A treaty at Cedar Point, on Fox River, made September 3, 1836, and ratified February 15, 1837, ceded certain land to the United States [9] but was less important to the life of the tribe than a treaty made at Lake Pow-aw-hay-kon-nay, October 18, 1848, in which they agreed to remove to Minnesota, accepting a tract of land which the Chippewa had ceded to the Government.[10] The treaty makers were supposed to represent the tribe, but further negotiations became necessary "upon manifestation of great unwillingness on the part of said Indians to remove to the country west of the Mississippi, upon Crow Wing, which had been assigned them, and a desire to remain in the State of Wisconsin." This statement forms part of the treaty made at the Falls of the Wolf River, May 12, 1854, by which the Menominee were established on their present reservation.[11] At that time the reservation comprised 12 townships, but two of these were ceded to the United States for the use of the Stockbridge and Munsee Indians, in a treaty made at Keshena Falls, Wis., February 11, 1856.[12] The area of the present Menominee reservation is 231,523.69 acres, covering 10 townships. (Fig. 1.) It is a picturesque country, well forested with a large variety of conifers and hardwoods, and contains many streams, rivers, and lakes which abound in fish. (Pls. 3, *a*, *b*, *c*; 4, *a*, *b*; 5, *a*, *c*.)

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[4] Indian affairs: laws and treaties, Charles J. Kappler, ed., vol. II, p. 138.

[5] Ibid., p. 250.

[6] Ibid., p. 281.

[7] Ibid., pp. 319-323.

[8] Ibid., p. 377.

[9] Ibid., pp. 463-466.

[10] Ibid., pp. 572-574.

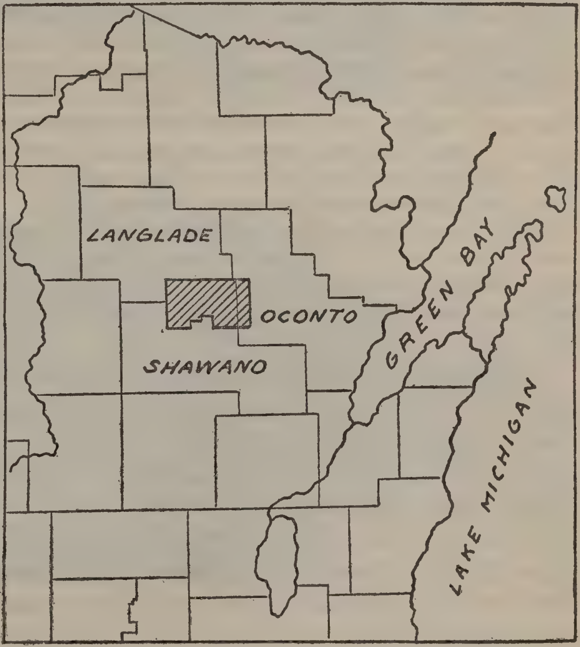

FIGURE 1.—Map of Wisconsin, showing Menominee Reservation

The Menominee removed to their present home in October, 1852, most of them ascending the Wolf River in canoes. A personal reminiscence of this event was related in 1929 by Mitchell Beaupre (pl. 2, *c*), who at that time was 83 years of age. His father was a trader who had a trading post near the present site of Oshkosh, Wis., taking furs from the Indians in exchange for goods.

Beaupre said that people from four or five places moved in bateaux on Wolf River, as there were no roads and only trails. The Wolf River was small and there was no trace of white people. Continuing, he said:

> Perhaps a month after we got here we found that we were short of flour and such food. We had a meeting and decided to send four strong young men in a boat to float down to Oshkosh. A man named Greenough had a store this side of Oshkosh, and they thought they could get some supplies from him. The chief signed an order for the supplies.

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[11] Ibid., pp. 626–627.

[12] Ibid., p. 755.

The four young men had to travel all night and they got to Greenough's about noon the next day, but it took them three days to get back. The agent was a German named Huebschmann, and Greenough was interpreter for two years. He also kept a store and helped the Indians by giving them credit. The Indians knew that Greenough was the only man who could help them, so they kept him paid up. Once in a while we had an annuity and then we paid him.

When the young men came back everyone was happy for they brought plenty of everything, including four or five kinds of calico. The chiefs divided up the things.

There was a mill at the agency and Greenough built a boat that would carry 12 tons. I saw that boat. My father was the man who stood at the end and steered it. There were three men on each side of the boat and they had long poles. A man would stick the pole into the water at the prow of the boat, put his shoulder against the pole and walk the length of the boat. Then he would run fast to the front of the boat and start again. In this way they poled the boat upstream. There was only one rapid between Oshkosh and Keshena and that was called Greenough Rapid. The men waded waist deep in the water and the rapids were narrow. They had poles across the boat and half lifted it with these poles, perhaps gaining only about a foot with each effort, but finally they got the boat through to clear water and then up to Keshena.

Families moved up into the hard timber for sugar making and sometimes stayed three or four weeks. The traders from Oshkosh and Green Bay bought maple sugar, and they borrowed Greenough's boat and floated it down. They bought both sugar and sirup. In the fall they came in the same way and bought wild rice.

The Menominee have generally been peaceful in character. They were friendly in their relations with the French and, with other northwestern tribes, "rendered conspicuous service in the defeat of Braddock in 1755 at Fort du Quesne. . . . They also participated in the battle before Quebec on the Plains of Abraham." [13] After the peace of 1763, when the French troops were withdrawn and their places filled by the English, discontent among the Indians became apparent and gradually grew until there was a conspiracy for the extermination of the English on the entire western frontier. Pontiac made his power felt, and, when the attack on Michilimackinas was planned, some Menominee joined the expedition. The English did not again occupy the post on Green Bay and the Menominee did not render service to them until at the outbreak of the Revolutionary War a party attended a council at Montreal.

About 1780 Captain Dalton, Superintendent of Indian Affairs for the United States, in an estimate of the Indian tribes employed by the British in the Revolutionary War, stated that the Menominee had furnished about 150 men.[14] The Menominee also joined the British in the War of 1812–1814. Reminiscent of these early days is an old war song (No. 123) containing the words, "The Queen of England wants us to fight against her enemies."

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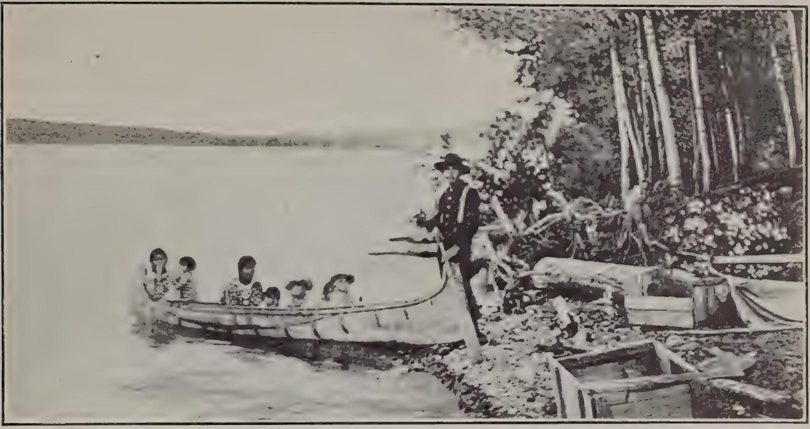
[13] The statements concerning the relations of the Menominee to the French and English are condensed from Hoffman, The Menomini Indians, pp. 16–19.

[14] Colls. Mass. Hist. Soc., vol. x, p. 123 (from an account published in Philadelphia, Aug. 7, 1783).



a, MENOMINEE IN CANOE

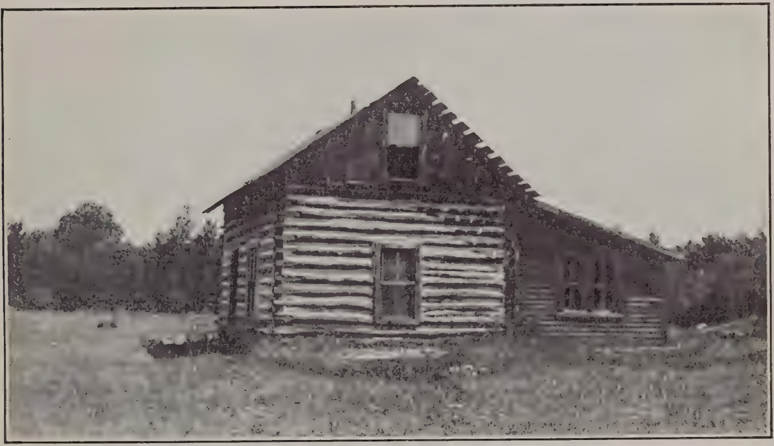
b, LAKE ON MENOMINEE RESERVATION

c, RAPIDS OF WOLF RIVER

a, ISLANDS ABOVE THE DALLES OF WOLF RIVER

b, PINE FOREST, MENOMINEE RESERVATION

a, PINE TREES, KESHENA, WIS.



b, LOG HOUSE OF LOUIS WICKOBE

c, LOG HOUSE IN WOODS

a, Spirit Rock

b, Reginald Oshkosh Beating Mitawin Drum

c, Menominee Girl

The difference of dates between the War of 1812–1814 and the reign of Queen Victoria shows that the Indians were lacking in definite historical knowledge.

After this war the Menominee became loyal to the Government of the United States. It is said that 125 members of this tribe enlisted in the Union Army in the Civil War and that one-third of this number were killed or died in hospitals.[15] Numerous songs were composed by them concerning this war. (See pp. 201–203.)

Throughout its history "this tribe has been known for its friendship for the white man and its fidelity to its given word. A fine, upstanding race of men, usually 6 feet or more in height, the Menominees enjoyed in times past, through all the Great Lakes region over which they roamed, the reputation of being a peace-loving people, slow to anger, but mighty warriors when roused to a just quarrel. They lived up to this reputation at the time of the Civil War, when considerable numbers of their young men fought in the armies of the Republic. To-day, the Menominee enjoy the distinction of being the only Indian tribe which has a G. A. R. post." [16]

Major Pike described the men of the tribe as "straight and well made, about middle size, their complexions generally fair for savages, their teeth good, their eyes large and rather languishing; they have a mild but independent expression of countenance that charms at first sight." [17]

The Menominee has never been a large tribe. The most conservative estimates in the nineteenth century range from 1,600 to 1,900.[18] According to Gale, "In 1853 the whole tribe numbered 2,708 and in 1865 there were 1,879." [19] Indians officially reported in 1871 comprised 1,348 "Menomonees" and 1,513 Stockbridge, Munsee, and Oneidas.[20] This report was made by William T. Richardson, the first civilian agent placed over the Menominee, his predecessors having been officers of the United States Army. The agency was then at Green Bay, Wis., and was later removed to Keshena, about 5 miles north of the town of Shawano. The number of the Menominees residing in the reservation in 1929 is reported as 1,939.[21]

In ceremonies and customs the Menominee resemble the Chippewa, Winnebago, and other tribes. The medicine lodge of the Menominee is practically the same as the Grand Medicine Society (Midewiwin) of the Chippewa; the drum ceremony originated with the Sioux, and its observance by the Menominee closely resembles that by the Chippewa, while in the use of war bundles and hunting bundles, and in the Morning Star legend the Menominee resemble the Winnebago. The ca′wûnoka′wĭn, or dance from the south god, was used in old times by both Menominee and Chippewa, and many customs pertaining to the treatment of the sick are similar in these tribes. Many Chippewa words are commonly used by the Menominee, both in conversation and in their songs. Resemblances to other tribes are apart from present consideration.

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[15] Gale, George, The Upper Mississippi, Chicago, p. 195.

[16] Lindquist, G. E. E., The red man in the United States. New York, 1923, p. 123.

[17] Handbook of American Indians, Bull. 30, Bur. Amer. Ethn., pt. 1, p. 842,

[18] Ibid, p. 843.

[19] Upper Mississippi, p. 196.

[20] Report of the Secretary of the Interior for 1871, p. 1030.

[21] Report of the Commissioner of Indian Affairs, 1929, p. 27.

Among the differences to the Chippewa beliefs we note the use of "bundles," the Morning Star legend, the representation of the thunder bird as a man, and the common use of the term "thunderers." According to David Amab the thunderers were birds and also men, having only these two shapes and changing from one to the other as they desired. Frank S. Gauthier stated that he had heard of people who dreamed of the thunder bird and saw it in the form of a man. This, in his understanding, is the only time in which the thunder bird appears as a person. A slightly different interpretation is given by Skinner, who states that the thunderers were called mujikiwis, meaning "oldest persons," and, in a metamorphosed form, together with the "Great Underground Bear," they were the ancestors of the Menominee.[22] These and the spirit women in the east were beneficent powers.

Among the Menominee legends is one concerning a pair of twins who are said to have made the pictographs on the rocks at Menominee Falls. These pictographs are too high to have been made by persons on the water, and include drawings of the moon and stars. It was said, "You can see the tracks of those boys and they made the marks." A legend concerning the twins and Kine (the power of evil most feared by the Menominee) was related by Reginald Oshkosh (pl. 6, *b*), son of Neopit Oshkosh and grandson of the old chief of the same name. This legend, briefly summarized, states that Kine stole a copper knife that belonged to all the members of the tribe in common. A council was held and the twins volunteered to recover this knife. In their canoe they went up the river to where a high cliff faced the east. This cliff was shaped like a man's head, with long hair, formed of evergreen trees, and having a tail like a sturgeon. A long time ago the man was alive and the cliff was his wigwam. The boys climbed the cliff and hid behind some Norway pine trees. Soon they saw Kine coming along in his canoe pounding on the side of the canoe with their copper knife and singing. They threw Norway pine cones at him as he passed on the river below them. The first cone struck his canoe in the middle, so that it sank, and the second cone struck him on the forehead, passing through his head and falling into the water with a splash. The twins recovered the knife and "in no time" they were back at the council reporting the success of their mission. A more extended version of this story is presented by Skinner and Satterlee, who state that "This Indian story is a sacred dream given and known by old Oshkosh in his youth and conveyed to his son who became his successor."[23]

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[22] Skinner, Material culture of the Menomini, pp. 46, 49, 50.

The underground and underwater powers are frequently mentioned in connection with the songs. Chief among the former was the "underground bear," said to be the ancestor of the Menominee Tribe. According to Skinner he was white, and larger than a grizzly bear. It is said that he was an Indian when he emerged from the ground near the present site of Marinette, Wis., and that he was soon followed by more Indians. After a while they all went to live near Green Bay, Wis., which was the early home of many singers and informants contributing to the present work. The term used in designating this animal is seka′tsoke′ma (war chief). The bear was probably the most dangerous animal known to the early Menominee and the identification with that animal was understood. The chief of the underwater powers is commonly designated as the "underwater snake." The term used in referring to this creature is mĭ′cikin′opĭk, meaning "hairy snake," and it is understood that it lived in the water. In both instances that which was understood and not expressed by the Indians forms an important part of the English equivalent.

The underwater snake personified the power of evil. Two legends concerning its destruction by Manabus were related. In one of these he allows himself to be swallowed by the serpent and kills it by stabbing its heart. (Pp. 144–145 and songs 81, 82.) In the other legend Manabus sent the thunderers to kill the snake.

It is the Menominee belief that if a drowned person meets his death in a natural manner his body will be found in other than an upright position; but if the body is found erect in the water, it is believed the person has been drawn down to his death by the underwater snake. In explanation of this belief Mitchell Beaupre related the following tradition:

> Long ago there was a couple living at the edge of a sandy shore and they had two girls. They let the children play on the shore and swim in the water but one day when they went to call them to a meal there was no answer. They could see a long way in both directions along the shore and the old man called in the woods. The children's footprints could be seen where they had waded in the shallow water, but nothing more could be found. The couple went home and cried, for they had no other children.
>
> Then the old man remembered that he had once fasted for six days, so he decided to fast again and forced himself to go without food for six days. On the sixth night he dreamed of Manabus, who said, "Everything is all right. You can eat your breakfast tomorrow."
>
> The next day he said to his wife, "I dreamed of Manabus, and he said that he would give me great help, but he did not say what kind it would be." He thought

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[23] Skinner and Satterlee, Folklore of the Menomini Indians, pp. 456, 457.

that he would test his dream, so he got some tobacco and said to Manabus, "What can I do? If my children had been killed by an enemy I could go out and have my revenge, but they are gone."

Manabus said, "They are all right. You will get them back alive." Then Manabus went away.

Before proceeding with the narrative it should be understood that the hairy snake lived in a big house under the water, plastered all around, white and smooth. It was like a round wigwam. There was only one entrance to his house, and that was a round smooth tunnel that opened upward in deep water.

Manabus sent the thunderers to smash that entrance. The thunderers went down into the hairy snake's house and found the two children safe and well. Then they killed the snake, destroyed the entrance to his house, and took the snake up into the sky. This happened near Sturgeon Bay, and for a half a day afterwards the people across the bay could see a great cloud like smoke, where the thunderers were taking the snake up into the sky.

The narrator said he was told two or three years ago that the hole that was the entrance to the snake's house could still be seen. There were trees growing in it, but the tunnel was clearly visible and part of the wall of the snake's house was still standing.

The finding of a body erect in the water was described by Amab, who said that long ago his parents and family were camping on Wolf River. One afternoon a portion of the family were on the river in a canoe, when a storm came up, with thunder and rain. They put the canoe next the shore. An old man (a relative of his wife) was in the end farthest from shore, then the man's wife and their children, who were covered with a tent. They thought they would wait there until the storm passed.

While it was still raining they heard a sound like a gun. Half an hour later the rain stopped and the woman, who was under the tent with the children, rolled back the canvas and said, "The rain has stopped. Let us go on." There was no one in the end of the canoe, but she saw the body of the old man at a little distance, standing erect in about 6 or 7 feet of water. She moved the canoe to that place and reached down. There was a bad smell in the air, like powder after a gun has been washed out. The top of the man's head was about a foot under water, and there was a little soft spot on the top of the head. She managed to get him into the canoe, put him in the middle of the canoe and tried to look for other Indians camping on the river. Finally, near sundown, she found some relatives and told them of the event.

The canoe had moved only a little when the sound like a gun was heard, and it was believed that the underwater spirits had drawn the man down into the water.

In the middle of one of the principal highways through the reservation is a bowlder called "spirit rock," and a legend is related to the effect that when the stone is entirely disintegrated the Menominee Tribe will cease to exist. On being questioned, Amab said that when the Menominee came to their present reservation they had a trail along the river and lived in wigwams along this trail, which passed near the rock. At that time the rock was about 5 feet high, and "looked like a woman hunched up and pointing toward the east." An old man had a dream and told the people there was a spirit in that rock. That was all he said, but after that time everybody who passed by the rock gave a little tobacco.

The stone has gradually worn away and is now about 3 feet high. (Pl. 6, *a*.) So general has the custom become that small gifts of various sorts are seen beside it, some being left by white tourists who pass on the road.[23a]

The material culture and general customs of the Menominee have been intensively studied [24] and are similar to those of the Chippewa. Inquiry was made concerning the Chippewa custom of making transparencies of birch bark by folding and indenting patterns with the teeth, the pattern becoming visible when the bark is unfolded and held toward the light. This is said to have been a Menominee custom, and was also known to Mrs. Henry Wolf, an aged Winnebago, who married a Menominee and said she made these transparencies while she was still among her own people. Her daughter-in-law had never heard of this work but found no difficulty in making the transparencies when instructed. She was a capable maker of birch-bark articles to be sold to tourists but had no knowledge of old decorative designs.

According to Amab, the Menominee, in early days, had clay dishes of good size and clay pipes, some white and some red. One pipe was found a short distance below Keshena Falls. Amab said, "We dug in the shore to make our way across the river. We dug about 6 feet into the bank and there we found the pipe." Another man found a pipe about 3 inches long. It was light gray clay, and he found it about 2 feet underground. Nobody ever knew who made those pipes.

The art of silversmithing was introduced by the Stockbridge Indians, who brought it with them from the Atlantic seaboard. This art had been acquired by them from some very early European colonists. A few Menominee became experts in this art, making their gravers and dies from files. They still adorn themselves with brooches, bracelets, buttons, and rings made by native hands, the decorations consisting of incised lines, dots, and figures. (Pl. 6, *c*.)

[23a] Cf. appearance of the spirit women in the form of a stone, p. 31.

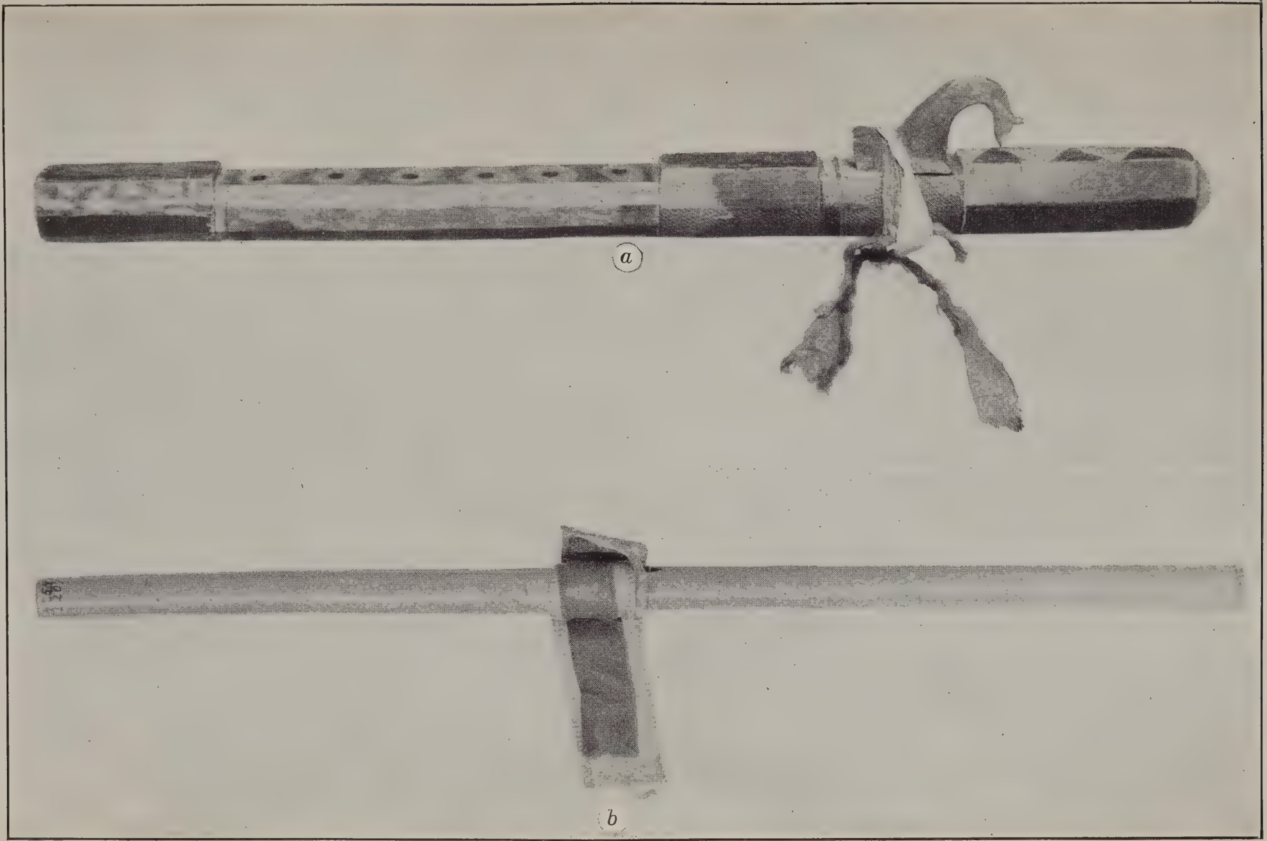
[24] Cf. Material culture of the Menomini, by Skinner.

Mrs. Henry Wolf was questioned concerning the use of a high vocal drone among the Menominee. This drone consists of a high tone sustained for a considerable time by two or three women singers. The custom was not observed among Indians which were studied previous to the Papago (1920), but was heard in that tribe and found to be a custom among the Quileute in northwestern Washington. Mrs. Wolf said it was an old custom among the Menominee and that "two or three women with good wind used to do that to help the singers." As an example of its use she said that her husband was a medicine man, and at the medicine lodge he would start a song and she would stand beside him and sing in that manner.

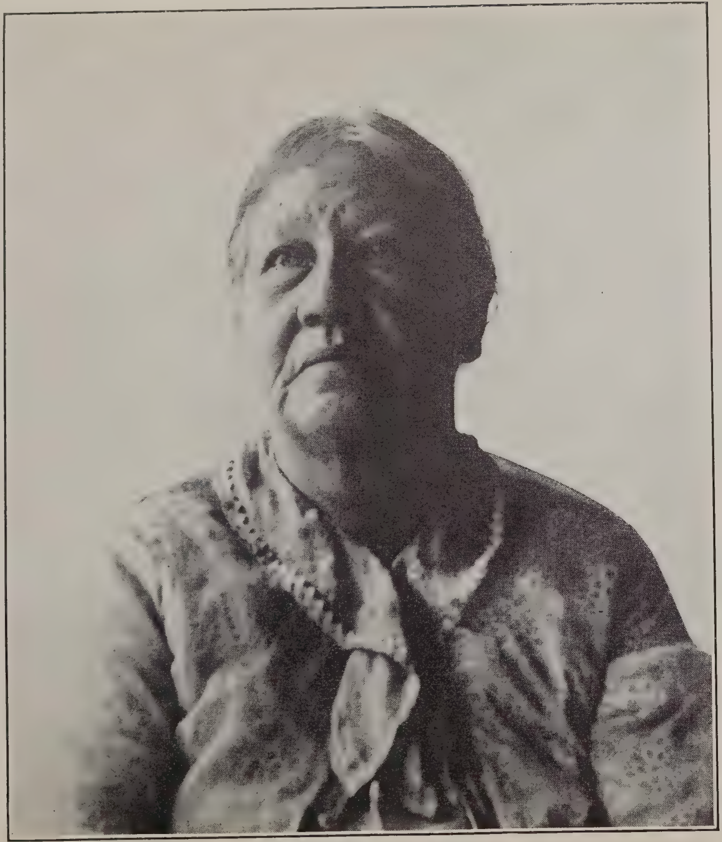
MUSICAL INSTRUMENTS AND THEIR USES

Drums.—Three types of drum are used by the Menominee: (1) The casklike drum partly filled with water, which is used in ceremonies of the medicine lodge and occasionally in other ceremonies if a man's dream requires it. This drum is often decorated with symbolic designs and is similar to the Mide drum used by the Chippewa. (Pls. 6, *b*; 17.) A little tobacco is placed in the water when the drum is used. The stick used with this drum is slender and slightly curved at the end, the tip of the curved end striking the head of the drum. (2) The wide drum, suspended from four curved stakes. When used in connection with the drum religion it is decorated with symbolic designs and its sides covered by a cloth flounce. (See p. 153 and pl. 24, *a*.) When used at social gatherings it is without covering or decoration. At a gathering attended by the writer this drum was placed above a shallow, bowl-shaped excavation in the ground, which acted as a resonator. (Pl. 27, *c*.) (3) A double-headed hand drum about 18 or 20 inches in diameter. Such a drum was used on the final day of the drum ceremony. (Pl. 26, *a*.) It was also used at moccasin games. It could be used by an individual at any time for accompanying his own songs.

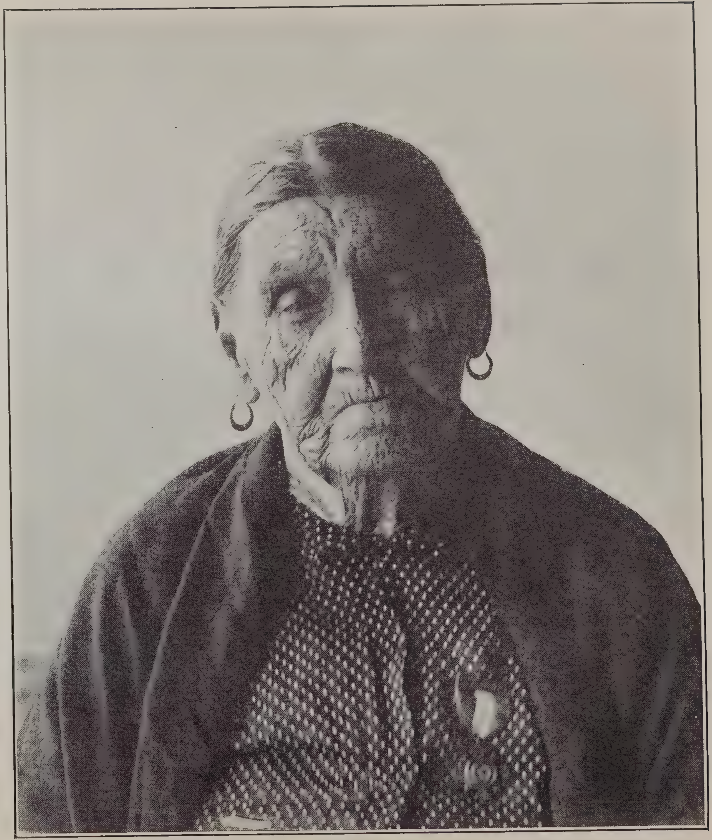
Rattles.—The two types of rattle commonly used by this tribe are of the same sort, both consisting of hollow objects which contain small pebbles or shot. (1) A gourd rattle is used in the rites of the Mitawin and in other ceremonies. (Pl. 17) A spice-box rattle is also used, this consisting of an ordinary tin spice box pierced by a stick which forms the handle and containing a few shot or small pebbles. The oldest form of this rattle, according to John V. Satterlee, was made of the bladder of an animal, inflated and tied closely at the end. After it dried and became hard, a few small stones were placed in it and a wooden handle fastened in place, forming a rattle. The most modern form is made of a small squash, similarly provided with a wooden handle. (2) A "doctor's rattle" consists of a thin hoop, about 9 inches in diameter, covered on both sides with the hide of a



a, MENOMINEE FLUTE; *b*, FLUTE IN WAR BUNDLE



a, KATHERINE LAUGHREY



b, AGNES SULLIVAN

woodchuck and containing a few pebbles. This rattle is used by a doctor when treating the sick, and it is known by either the Chippewa or Menominee term meaning "rattlesnake." (See p. 100.)

A different type of rattle was inclosed in a war bundle and used to accompany war songs. (Pl. 13.) This rattle consists of pieces of deer hoof attached to a stick in such a manner that they clash together when the rattle is shaken. A similar rattle was used in the Miwatani society of the Teton Sioux, an important military organization. (Cf. Bull. 61, p. 326, and pl. 46.)

Flutes.—The wooden flute of the Menominee, like that of other Indian tribes, is of the type known to musicians as the flûte à bec, played by blowing into an air chamber at the upper end, the sound being produced by a whistle opening similar to that of an organ pipe. The wood used for a flute is cedar, box elder, ash, sumac, or other soft wood with a straight grain. The method of construction is described in Chippewa Customs, pages 167, 168. The upper end of such a flute is either blunt, tapered to an opening smaller than that of the tube, or shaped in a manner suggesting a small tube projecting from the instrument and serving as a mouthpiece. It is said that the Menominee prefer the last-named mouthpiece, but the specimen illustrated (pl. 7, *a*) has the beveled mouthpiece generally used by the Chippewa. The block of this flute is carved to represent the head of an animal. The flutes, made of reed and contained in a war bundle, are shown in Plates 7, *b*, 12, *b*, and 13.

Whistles.—The tubular bones of birds are made into whistles and used by jugglers in their demonstrations.

COMPARISON OF MENOMINEE SONGS WITH CHIPPEWA, SIOUX, UTE, MANDAN, HIDATSA, PAPAGO, AND PAWNEE SONGS

MELODIC ANALYSIS

TABLE 1.—TONALITY

	Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, and Pawnee	Per cent	Menominee	Per cent	Total	Per cent
Major tonality	553	*51*	93	*66*	646	*53*
Minor tonality	463	*43*	24	*17*	487	*40*
Both major and minor	6	------	2	*1*	8	-----
Third lacking	38	*4*	11	*8*	49	*4*
Irregular [1]	13	*1*	10	*7*	23	*2*
Total	1,073	------	140	------	1,213	-----

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[1] Songs thus classified are "pure melody without tonality." In such songs the tones appear to be arranged with reference to intervals rather than with reference to a keynote, many being based on successive intervals of a fourth.

TABLE 2.—FIRST NOTE OF SONG—ITS RELATION TO KEYNOTE

	Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, and Pawnee	Per cent	Menominee	Per cent	Total	Per cent
Beginning on the—						
Thirteenth	6				6	
Twelfth	150	*14*	11	*9*	161	*10*
Eleventh	15	*1*	3	*2*	18	*1*
Tenth	69	*6*	2	*1*	71	*6*
Ninth	32	*3*	31	*21*	63	*5*
Octave	216	*20*	13	*9*	229	*19*
Seventh	16	*1*	4	*3*	20	*2*
Sixth	35	*3*	5	*3*	40	*3*
Fifth	285	*26*	43	*30*	328	*28*
Fourth	19	*2*	1	*1*	20	*2*
Third	86	*8*	7	*5*	93	*8*
Second	24	*2*	2	*1*	26	*2*
Keynote	107	*10*	8	*5*	115	*9*
Irregular	13	*1*	10	*7*	23	*2*
Total	1, 073		140		1, 213	

TABLE 3.—LAST NOTE OF SONG—ITS RELATION TO KEYNOTE

	Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, and Pawnee	Per cent	Menominee	Per cent	Total	Per cent
Ending on the—						
Sixth	1				1	
Fifth	348	*32*	60	*40*	408	*34*
Third	114	*11*	5	*3*	119	*10*
Keynote	597	*56*	65	*43*	662	*54*
Irregular	13	*1*	10	*13*	23	*2*
Total	1, 073		140		1, 213	

TABLE 4.—LAST NOTE OF SONG—ITS RELATION TO COMPASS

	Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, and Pawnee	Per cent	Menominee	Per cent	Total	Per cent
Songs in which final note is—						
Lowest in song	801	*75*	120	*86*	921	*76*
Highest in song	1				1	
Immediately preceded by—						
Fifth below	1				1	
Fourth below	25	*2*	5	*3*	30	*3*
Major third below	7				7	
Minor third below	29	*3*	2	*1*	31	*3*
Whole tone below	21	*2*	1	*1*	22	*2*
Semitone below	9		1	*1*	10	
Immediately preceded by a lower tone and containing tones lower than final tone	179	*16*			179	*15*
Containing tones lower than last tone			11	*8*	11	
Total	1,073		140		1,213	

TABLE 5.—NUMBER OF TONES COMPRISED IN COMPASS OF SONG

	Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, and Pawnee	Per cent	Menominee	Per cent	Total	Per cent
17 tones	7				7	
14 tones	16	*1*			16	*1*
13 tones	58	*6*	5	*3*	63	*5*
12 tones	181	*17*	28	*20*	209	*17*
11 tones	90	*8*	16	*11*	106	*8*
10 tones	123	*11*	15	*11*	138	*11*
9 tones	108	*10*	18	*13*	126	*10*
8 tones	303	*27*	33	*24*	336	*28*
7 tones	65	*6*	4	*3*	69	*6*
6 tones	63	*6*	3	*2*	66	*5*
5 tones	48	*5*	16	*11*	64	*5*
4 tones	7		1	*1*	8	
3 tones	4		1	*1*	5	
Total	1,073		140		1,213	

TABLE 6.—TONE MATERIAL

	Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, and Pawnee	Per cent	Menominee	Per cent	Total	Per cent
First 5-toned scale[1]	18	*1*	2	*1*	20	*2*
Second 5-toned scale	106	*10*	3	*2*	109	*8*
Fourth 5-toned scale	235	*22*	44	*31*	279	*23*
Fifth 5-toned scale	2				2	
Major triad	14	*1*			14	*1*
Major triad and 1 tone	123	*20*	6	*4*	129	*10*
Minor triad	4		2	*1*	6	
Minor triad and 1 lower tone	96	*9*	7	*5*	103	*9*
Octave complete	62	*5*	12	*9*	74	*6*
Octave complete except seventh	101	*9*	17	*12*	118	*9*
Octave complete except seventh and 1 lower tone	107	*10*	7	*5*	114	*9*
Octave complete except sixth	40	*3*	3	*2*	43	*3*
Octave complete except sixth and 1 lower tone	19	*1*	1	*1*	20	*2*
Octave complete except fifth and 1 lower tone	1				1	
Octave complete except fourth	31	*3*	9	*6*	40	*3*
Octave complete except fourth and 1 lower tone	10	*1*	1	*1*	11	
Octave complete except third	5				5	
Octave complete except second	27	*2*	2	*2*	29	*2*
Other combinations of tones, including irregular in tonality	72	*6*	24	*17*	96	*8*
Total	1, 073		140		1, 213	

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[1] The 5-toned scales mentioned in this table are the 5 pentatonic scales according to Helmholtz, described by him as follows: "1. The first scale, without third or seventh. . . . To the second scale, without second or sixth, belong most Scotch airs which have a minor character. . . The third scale, without third and sixth . . . To the fourth scale, without fourth or seventh, belong most Scotch airs which have the character of a major mode. The fifth scale, without second and fifth." (Helmholtz, H. L., The Sensations of Tone, London, 1885, pp. 260, 261.)

TABLE 7.—ACCIDENTALS

	Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, and Pawnee	Per cent	Menominee	Per cent	Total	Per cent
Songs containing—						
No accidentals	900	*84*	117	*84*	1, 017	*83*
Seventh raised a semitone	25	2			25	*2*
Sixth raised a semitone	17	*1*	1		18	*1*
Fourth raised a semitone	22	*2*	3	*1*	25	*2*
Third raised a semitone	3		1	*1*	4	

TABLE 7.—ACCIDENTALS—Continued

	Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, and Pawnee	Per cent	Menominee	Per cent	Total	Per cent
Songs containing—Continued.						
Seventh lowered a semitone	------	------	1	*1*	1	-----
Sixth lowered a semitone	------	------	1	*1*	1	-----
Third lowered a semitone	2	------	2	*1*	4	-----
Other combinations of tones, including irregular in tonality	104	*10*	14	*10*	118	*10*
Total	1, 073	------	140	------	1, 213	-----

TABLE 8.—STRUCTURE

	Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, and Pawnee	Per cent	Menominee	Per cent	Total	Per cent
Melodic	642	*60*	107	*76*	749	*62*
Melodic with harmonic framework	212	*20*	10	*7*	222	*18*
Harmonic	206	*19*	13	*10*	219	*18*
Irregular	13	*1*	10	*7*	23	*2*
Total	1, 073	------	140	------	1, 213	-----

TABLE 9.—FIRST PROGRESSION—DOWNWARD AND UPWARD

	Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, and Pawnee	Per cent	Menominee	Per cent	Total	Per cent
Downward	670	*62*	96	*69*	766	*63*
Upward	403	*38*	44	*31*	447	*37*
Total	1, 073	------	140	------	1, 213	-----

TABLE 10.—TOTAL NUMBER OF PROGRESSIONS—DOWNWARD AND UPWARD

	Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, and Pawnee	Per cent	Menominee	Per cent	Total	Per cent
Downward	18, 241	*63*	2, 090	*65*	20, 331	*63*
Upward	10, 715	*37*	1, 105	*35*	11, 820	*37*
Total	28, 956	------	3, 195	------	32, 151	-----

TABLE 11.—INTERVALS IN DOWNWARD PROGRESSION

	Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, and Pawnee	Per cent	Menominee	Per cent	Total	Per cent
Interval of a—						
Twelfth, ninth and octave	6	------	--------	------	6	-----
Seventh	6	------	--------	------	6	-----
Major sixth	17	------	--------	------	17	-----
Minor sixth	30	------	--------	------	30	-----
Fifth	150	------	18	------	168	*1*
Fourth	1, 919	*11*	192	*9*	2, 111	*10*
Major third	1, 790	*10*	105	*5*	1, 895	*9*
Minor third	5, 421	*30*	561	*27*	5, 982	*29*
Augmented second	8	------	--------	------	8	-----
Major second	8, 188	*45*	1, 086	*52*	9, 274	*46*
Minor second	706	*3*	128	*6*	834	*4*
Total	18, 241	------	2, 090	------	20, 331	-----

TABLE 12.—INTERVALS IN UPWARD PROGRESSION

	Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, and Pawnee	Per cent	Menominee	Per cent	Total	Per cent
Interval of a—						
Fourteenth, twelfth, eleventh, tenth, and ninth	56	------	2	------	58	-----
Octave	155	*1*	7	------	162	*1*
Seventh	42	------	10	------	52	-----
Major sixth	138	*1*	9	------	147	*1*
Minor sixth	102	*1*	5	------	107	-----
Fifth	710	*7*	87	*8*	797	*7*
Fourth	1, 798	*17*	208	*19*	2, 006	*17*
Major third	1, 142	*10*	60	*5*	1, 202	*11*
Minor third	2, 608	*24*	224	*20*	2, 832	*24*
Major second	3, 553	*33*	456	*41*	4, 009	*34*
Minor second	411	*4*	37	*4*	448	*4*
Total	10, 715	------	1, 105	------	11, 820	-----

TABLE 13.—AVERAGE NUMBER OF SEMITONES IN AN INTERVAL

	Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, and Pawnee	Per cent	Menominee	Per cent	Total	Per cent
Number of songs	1, 073	------	140	------	1, 213	-----
Number of intervals	28, 956	------	3, 195	------	32, 151	-----
Number of semitones	89, 520	------	9, 343	------	98, 863	-----
Average number of semitones in an interval	3. 26	------	2. 9	------	3. 07	-----

RHYTHMIC ANALYSIS

TABLE 14.—PART OF MEASURE ON WHICH SONG BEGINS

	Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, and Pawnee	Per cent	Menominee	Per cent	Total	Per cent
Beginning on unaccented part of measure	396	*37*	76	*54*	472	*38*
Beginning on accented part of measure	635	*58*	63	*45*	698	*58*
Transcribed in outline	42	*4*	--------	------	42	*4*
Without measure accents	--------	------	1	*1*	1	-----
Total	1, 073	------	140	------	1, 213	-----

TABLE 15.—RHYTHM (METER) OF FIRST MEASURE

	Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, and Pawnee	Per cent	Menominee	Per cent	Total	Per cent
First measure in—						
2–4 time	593	*55*	89	*64*	682	*56*
3–4 time	384	*37*	42	*30*	426	*35*
4–4 time	9	*1*	--------	------	9	-----
5–4 time	15	*1*	1	------	16	*1*
6–4 time	1	------	--------	------	1	-----
7–4 time	2	------	--------	------	2	-----
3–8 time	7	------	4	*3*	11	-----
4–8 time	6	------	--------	------	6	-----
5–8 time	9	------	3	*2*	12	*1*
6–8 time	1	------	--------	------	1	-----
7–8 time	1	------	--------	------	1	-----
2–2 time	3	------	--------	------	3	-----
Transcribed in outline	42	*4*	--------	------	42	*3*
Without measure accents	--------	------	1	*1*	1	-----
Total	1, 073	------	140	------	1, 213	-----

TABLE 16.—CHANGE OF TIME (MEASURE LENGTHS)

	Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, and Pawnee	Per cent	Menominee	Per cent	Total	Per cent
Songs containing no change of time	156	*14*	26	*19*	182	*15*
Songs containing a change of time	875	*81*	113	*80*	988	*81*
Transcribed in outline	42	*4*	--------	------	42	*3*
Without measure accents	--------	------	1	*1*	1	-----
Total	1, 073	------	140	------	1, 213	-----

TABLE 17.—RHYTHMIC UNIT [1]

	Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, and Pawnee	Per cent	Menominee	Per cent	Total	Per cent
Songs containing—						
No rhythmic unit	318	*30*	17	*12*	335	*28*
1 rhythmic unit	564	*52*	101	*72*	665	*55*
2 rhythmic units	122	*11*	20	*14*	142	*10*
3 rhythmic units	20	*2*	2	*1*	22	*1*
4 rhythmic units	5	------	--------	------	5	-----
5 rhythmic units	2	------	--------	------	2	-----
Transcribed in outline	42	*4*	--------	------	42	*3*
Total	1, 073	------	140	------	1, 213	-----

[1] Indicated by bracket above the note.

COMPARISON OF MENOMINEE SONGS WITH THE COMBINED ANALYSES OF CHIPPEWA, SIOUX, UTE, MANDAN, HIDATSA, PAPAGO, AND PAWNEE SONGS

Five linguistic families are represented in the material classified. To the Algonquian family belong the Chippewa and Menominee; to the Siouan family belong the Sioux (Dakota), Mandan, and Hidatsa, while the Caddoan group is represented by the Pawnee; to the Shoshonean family belongs the Ute; and to the Piman family belongs the Papago Tribe.[25] Thus the group under analysis comprises songs that were sung on the northern lakes and in the pine forests; on the expanse of the treeless plains; on the high plateau and in the canyons of the Rocky Mountains; and on the desert of southern Arizona, which is low in altitude and broken by rugged hills and deep gorges. In each tribe there has been an effort to record representative songs, with the largest proportion of the songs that are most important in the tribal life. Among ceremonial tribes special attention has been given to songs connected with ceremonies, while the subjects of war and treatment of the sick have been prominent in certain other tribes. It has been impossible to preserve all the songs of any tribe, but a large number of songs have been heard at tribal gatherings, thus extending the observation beyond the scope of phonographic recording. It has also been impossible to preserve all the songs known to any individual, as a proficient Indian singer knows several hundred songs. Attention has been divided between old men who know the old songs, but in many instances had weak voices, and younger men who had good voices and were familiar with comparatively modern songs. Indian women seldom sing, but a reasonable number of songs recorded by women are included in the present work.

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[25] Unpublished material includes songs of the Isleta, a Tigua tribe; the Acoma and Cochiti of the Keresan family; the Yuma, Cocopa, and Mohave of the Yuman family; the Yaqui, of the Piman family; the Makah, belonging to the Nootka branch of the Wakashan stock; the Clayoquot, of Vancouver Island; several Tsimshian and Salishan tribes; and the Winnebago, another tribe of the Siouan family.

A majority of the songs under analysis were believed to have been "received in dreams," this being a contrast to songs produced by the conscious act of composition. The former are the oldest songs and have formed the principal subject of investigation. We have, therefore, a group of Indian songs from tribes of five linguistic families, living under various climatic conditions and probably affected, to some extent, by contact with other races. The Indian race has preserved its individuality throughout these contacts, and the present study shows that the songs of the Indians contain characteristics which are believed to be racial.

In its broadest aspect the present analysis seeks to ascertain in what respects Indian music resembles and differs from the music of the white race, which is adopted as a convenient standard for comparison. Next, it seeks to ascertain in what respects the music of one tribe (or linguistic family) resembles and differs from another.[26] Lastly, consideration has been given to a comparison of classes of songs within a tribe.[27] A comparison of the structure of old and comparatively modern songs was made in the study of Sioux music.[28]

The songs under analysis resemble the music of the white race in that, with few exceptions, the sequence of tones suggests a keynote. This is a "point of repose," not the fundamental of a system of tones, coherent and recognized by the singer. Tribes differ in the location of the keynote; for example, the Chippewa usually build their melodies above the keynote, while the Papago more frequently place the melody partly above and partly below the keynote. The percentage of Chippewa songs ending on the keynote is 67, while the Papago group contains 41 per cent with this ending.[29] The test by ear in determining the keynote is justified by the inability of the Indian to explain the structure of his songs.

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[26] In Bull. 80, Bur. Amer. Ethn., pp. 16–32, the tribes previously studied are considered separately. In Bulls. 90 and 93 they are combined.

[27] Bull. 45, Bur. Amer. Ethn., pp. 8–11; Bull. 53, pp. 50–58; Bull. 80, pp. 32–34.

[28] Bull. 61, Bur. Amer. Ethn., pp. 22–25.

Songs whose tones are not referable to a keynote are classified for the present as irregular in tonality. The number of these songs is larger in the unpublished material than in the songs here presented.

On comparing Indian songs with those of civilization we note a further resemblance in the use of a rhythmic unit or short pattern, repeated throughout the melody and frequently varied by what may be termed a thematic treatment. The tribes show little difference in this respect, and 72 per cent of the entire group contains one or more rhythmic units. (Table 17, p. 18.)

As differences from the familiar standard, we note the downward trend, the frequency of the interval of a minor third, and the change of measure lengths. Unfortunately there are no similar analyses of the music of civilization, but it is not in accord with the evidence of the ear that as many as 63 per cent of the intervals in our songs are descending intervals. This is a peculiarity of the songs under analysis. (Table 9, p. 16.) The final tone is the lowest tone in 76 per cent of these songs, indicating still further the descending trend of the melodies. (Table 4, p. 13.)

There is no tabulation of the intervals in our songs, but it is scarcely credible that the minor third is as prominent as in the songs under analysis, about 28 per cent of the intervals in these songs being minor thirds while only 4 per cent are semitones. The most frequent interval is the whole tone, which comprises 41 per cent of the entire number. (See Tables 11 and 12.) Even more obvious, in comparison with our own music, is the irregular space of time between accented tones, designated as measures. In the Indian songs under analysis, apart from those without indicated accents, 81 per cent contain a change of time. The peculiar and irregular rhythms which characterize these songs can be studied only from the transcriptions. A further difference from our custom is in the lack of coincidence between voice and accompanying drum or rattle.

The third above the apparent keynote is usually present in these Indian songs, and by the third and the sixth (when present) the songs are grouped in Table 1. The third above the keynote is a major third in 53 per cent and a minor third in 40 per cent of the songs, these being classified as major and minor in tonality. (See Table 1.) A majority of the tribes under analysis show a resemblance in this respect, the Sioux and Pawnee being the only tribes with a higher percentage of songs in minor than in major tonality. This does not mean, however, that the entire melody conforms to our major and minor keys as many songs in major tonality progress chiefly by minor thirds, an interval occurring often between the tonic and submediant. A scale, in the full meaning of the term, implies chords, but this relation between tones appears to be lacking, to a large extent, in songs under analysis. The structure of the songs is considered in Table 8, and songs are classified as harmonic if all the contiguous accented tones bear a simple chord relation to each other.

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[29] Bull. 53, Bur. Amer. Ethn., p. 18, and Bull. 90, p. 6.

A conformity to the upper partials (overtones) of a fundamental is seen in the relation of the initial tones to the keynote and in the compass of the song. As shown in Table 2, 59 per cent of the songs begin on the twelfth, octave, and fifth above the keynote, 13.5 per cent begin on the tenth and third, and 9 per cent begin on the keynote. This conformity appears also in the endings of the songs, 54 per cent of the entire group ending on the keynote, 34 per cent on the fifth, and 10 per cent on the third. The proportions are relatively the same in all the tribes under analysis, the highest per cent ending on the keynote being found among the Chippewa. The songs of this class among the Chippewa consist largely of the Midewiwin, or medicine lodge songs, which are strongly affirmative in character. This method of analysis shows that an Indian song may have tonality without being in a "key" according to our use of that term.

The signature of the transcription indicates the pitch-level of the performance, except that six flats or sharps are avoided. Such songs are transcribed in the key of G.

Since there is no evidence that the Indians ever had an intelligent tonal system governing their songs, we are led to believe that the selection of tones was determined by the sense of pleasure, which, in turn, created a custom. There seems a possibility that the tones of the long whistle played by the plains tribes may have influenced their songs. A portion of the long harmonic series could be played on this instrument, as shown in Bulletin 80, page 10. The sound of this instrument gave pleasure and suggested the upper partials of a fundamental, introducing or encouraging the use of those tones. Many songs are based upon the interval of a fourth and we recall the importance of the tetrachord in the musical system of ancient Greece.

In classifying the tone material of these songs the terminology of Helmholtz (see footnote, p. 14) has been retained when the series of tones corresponds to the black keys of a piano. By this simple method it is found that more than 33 per cent of the songs under analysis contain the sequences commonly called the pentatonic (Gaelic) scales, the largest percentage being major in tonality and based upon the upper partials of a fundamental. If this were due to the influence of Scotch and Irish settlers, we might expect to find the percentage of these songs highest among the Algonquian tribes that live on or near the Canadian boundary, but instead the percentage (45) is highest among the Papago who live in southern Arizona and northern Mexico. Other songs containing five tones of the diatonic octave comprise only 11 per cent of the entire number, exclusive of the small groups designated as irregular and "other combinations of tones." Thus it is shown that less than half of the 1,213 songs under analysis contain only five tones of the diatonic octave. This is interesting in view of a popular impression that Indian music is pentatonic.

In the writer's observation, the Indian songs believed to be most primitive are small in compass and uncertain as to keynote. These songs were recorded on the northwest coast and are not yet included in the tabulated analyses.

It is difficult to show the framework of a melody in graphic form. A system of plots on coordinate lines was devised and used in Teton Sioux Music, each song being plotted and the observation made that the plots were of five types, songs of a class having the same type of plot.[30] This was continued in Northern Ute Music, each group of songs being followed by its characteristic plot,[31] and in Mandan and Hidatsa Music, the coordinate lines being omitted.[32] This showed only the accented tones in a song. The unaccented tones, however, are an important part of the framework of a melody and can not be included in a graphic representation simple enough to be easily understood. The following observations are intended to assist a careful examination of the melodies themselves.

The interval of a perfect fourth constitutes only 13 per cent of the progressions in Menominee songs, yet it is the most prominent interval in the framework of the melodies. The latter observation has not been extended to the songs previously published, it is probable that the results would be substantially the same, especially among the Chippewa and Sioux. A perfect fourth occupies four degrees and contains two and one-half steps or tones, examples being as follows: C–D–E–F, with the half tone next the top of the tetrachord, and E–F–G–A, with the half tone next the bottom of the tetrachord. The frequency of the minor third may, in part, be attributed to its use within the tetrachord. Thus in a phrase based upon the tetrachord E–A there will be frequent repetitions of the interval E–G.

The perfect fourth will be found as a prominent interval in the framework of the following Menominee songs: Nos. 10, 12, 26, 28, 30, 33, 34, 35, 36, 39, 48, 50, 51, 53, 69, 73, 86, 91, 99, 101, 105, 106,

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[30] Bull. 61, Bur. Amer. Ethn., pp. 51–54.

[31] Bull. 75, Bur. Amer. Ethn., pp. 73, 87, 101, 111, 114, 117, 119, 120, 140, 160, 174, 181, 193, 205.

[32] Bull. 80, Bur. Amer. Ethn., pp. 34–36.

117, 118, 137, and 138. This considerable number of songs is based, either wholly or in part, on consecutive or linked intervals of a fourth. For example, Song No. 87 is based on the consecutive descending intervals, F–C, C–G, with F–C repeated in the lower octave. Song No. 104 contains the descending fourths B flat–F, F–C, and in Song No. 38 the fourth appears as D–A, G–D, the song ending with the descending progressions D–B–G. In many songs this framework is embellished with many smaller intervals. Among the songs with this framework of linked or consecutive fourths are Nos. 8, 14, 28, 38, 45, 57, 63, 67, 75, 87, 88, 89, 104, 113, 128, 130, 133, and 136. The ornamentation appears especially in Nos. 38 and 45, and the framework is found in the first portion of the melody in Nos. 63, 67, 104, 113 and 128. The two groups above mentioned should not be regarded as an exhaustive analysis, but they comprise 43 songs, or about 31 per cent of the entire number.

Among the few songs using a triad as their framework are the following: Nos. 114, 115, 120, 121, 127, and 140. One song (No. 85) is framed upon descending, linked triads, this framework being G–E–C, C–A–F. Among the songs based upon minor thirds are Nos. 17, 27, 90, 96, 98, and 122. This is a wide difference to the number of songs framed wholly or in part on the perfect fourth.

The rhythm of a melody is influenced by its framework, the rhythm being created by an emphasis upon certain tones. The number of songs classified as harmonic in structure (based upon triads, see p. 15) is comparatively small (18 per cent), while the freely melodic and irregular songs constitute 64 per cent of the large group under analysis; this group including the songs based upon successive intervals of a fourth. Between these groups are the songs with an harmonic framework so embellished that they are classified as a separate group, constituting 18 per cent of the entire number.

PHONETICS

Vowels have the continental sounds, except

ä	as in *hat*
û	as in *but*

Consonants are pronounced as in English, except

c	pronounced like *sh* in *shall*
tc	pronounced as in *watch*

GLOSSARY[33]

NAMES OF PERSONS

Ackac′	Claw or hoof.
A′ckĭnĭt	Uncooked.
Apä′cĭmĭn	Acorn of the red oak (John V. Satterlee).
A′djiki	Like the thunderers.
Binä′ciä′kiu	Swan woman.
Ca′wûno′mĭta′we	South medicine woman (Katherine Laughrey).
Hohope′tca	Little shouter.
Ikwe′man	
Inä′miki′se	Little thunderer (James Weke).
Ka′ko	
Kapo′sa	
Kaya′wikĭt	Prickly man
Ke′sige′beta	Living in the sky.
Ke′sigo′kiu	Sky woman (Agnes Sullivan).
Kime′wûn	Rain.
Mä′tcoke′ma	Big chief.
Mocihat′	Strange sound heard in a wild country.
Mowa′sa	Mitchell Beaupre.
Name′konimĭt	Feathers.
Nä′tawa′pĭt	The thunderers look for something.
Nata′wika	Whip-poor-will dances.
Na′tciwa′tûk	Charlie Dutchman.
Okima′sĕ	Young chief.
Okwi′tciwa′no	
Pama′pomi	One seen going by.
Pawa′kone	Falling feathers, as from a bird molting.
Piti′ta	Approaching shout.
Sima′kûn	Dan Morgan
Tci′kwa	No bone in his back (Louis Pigeon).
Wai′kwone′mi	Something in the mouth.
Wa′kau	Mitchell Wakau.
Wapûno′mĭta′mo	East medicine woman.
Wa′nĭskûm	Treading a hollow in the ground (David Amab).
Wase′su	Little bear (Louis Wĭckobe).
We′cawa′nakwût	Brown cloud.
Wi′so	

MYTHICAL PERSONAGES

Ca′wûno	South god.
Ka′kikeä′sĭn	Eternal person.
Keä′sĭn	
Ke′sigo′kiu	Sky woman.
Kine′	
Mä′nabus	
Manitu′kiwûg (plu.)	Spirit women.
Mûdji′kikwa′wĭs	Oldest in series of women.

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[8] Additional Menomineewords appear in the list of plants on p. 125. Valued assistance in preparing these lists was received from Frank S. Gauthier, grandson of Joseph G. Gauthier who for 30 years acted as interpreter for the Menominee Tribe. See also classified vocabularies in Menomini Culture; and Menomini-English and English-Menomini vocabularies in The Menomini Indians, Hoffman, pp. 295–328.

Osa'wapûno'ke	Copper dawn woman.
Wa'pûniu'ki	East woman.
Wa'pûno	East god.
Wa'pûno'mĭta'wĕ	East medicine woman.

Words Occurring in Text

Ahu'hikĕ	Doctor who "sucks out the sickness through a bone."
Akä'cianûk (plu.)	Implements of bowl-and-dice game, also the game.
Aki'hi	Earth.
Anä'mowĭn	Beggars' dance.
Asna'wakik	Noon, also south.
Asni'kinûka	Direction of the sun's setting (west).
Bibi'gwûn	Flute.
Bisomo'kaha	Direction of the sun's rising (east).
Ca'wûnoka'wĭn	Dance given by the south god.
Ci'pitan	He is startled (Song 118).
Cu'pucik	The duck that opened its eyes while dancing (p. 149).
Djipe'	Disembodied spirit.
Dji'sako	Juggler.
E'siban	Crawfish (Song 118).
Ha'tatwûn	Game of any sort.
Inä'mäkiu'	Thunder bird or thunderer.
Kakwû'näu	He jumps (Song 117).
Kine'u	Eagle.
Kine'wûk	Buzzard.
Kimä'somä'sino	Grandfather, term applied to the ceremony commonly called the dream dance and to the drum used in the ceremony.
Koko'ko	Horned owl (Song 27).
Kowitci'isopa'kahat	Stick used in double-ball game.
Kowitci'isowûk	Double-ball game.
Makä'cinatatûtwûn	Moccasin game.
Mama'kako	Frog (Song 117).
Manĭto' [34]	Spirit.
Mi'äniu	Owl.
Mi'cikino'pĭk	"Hairy serpent."
Misa'kata'wä	Fast intended to secure a favorable dream; also applied to ceremony terminating period of mourning.
Mĭta'ope	Man or woman who has had a dream concerning the cure of sickness.
Mĭtä'wĭn	Organization known as the medicine lodge.
Mĭtä'wĭt [35]	Member of the medicine lodge.
Mûcki'ki winĭ'nĭ	Person treating the sick by the use of herbs.
Napä'nimu	Ceremonial adoption of person of either sex.
Niga'mun	Song.
Nimau'äkä'kwûn	Tobacco dance.

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[34] This is a Chippewa word commonly used by the Menominee. The word manitu is also heard.

[35] According to Skinner "Mitawit is sometimes used to denote a candidate for admission into the lodge" and "a full-fledged member is mitao." (Medicine ceremony of the Menomini, Iowa Wahpeton Dakota, op. cit., pp. 16, 17.)

Ni′mun	Dance.
O′ckapa′wĭs	Aide or messenger in the drum ceremony.
Odji′käciu	Cold direction (north).
Odji′kecia	Zenith.
Oke′ma	Chief.
Omä′noměni′wûk (plu.)	Rice people (Menominee).
Omä′nomĭni	Member of Menominee tribe.
Paha′kwûn	"Chicken man," and official in the drum ceremony.
Paka′sikona′tĭg	One of the two sticks struck together while singing hunting songs.
Pa′kitonä′	Open mouth (Song 116).
Papa′ksikeu	Bird commonly called a striker.
Pe′tcikona′	Bundle of any sort.
Pinä′u	Partridge (Song 115).
Po′towanä′ma	Doctor who administers medicine by blowing it through a bone.
Sata′in	Species of duck.
Seka′tsoke′ma	War chief, term applied to a mythical bear.
Si′tûmû′twĭn	Act of drawing blood to surface of skin by sucking through a horn, also horn used for this purpose.
Sonawä′tû	Rattle of any sort.
Sonawä′ninûm	Rattlesnake; also medicine man's rattle.
Tako′siwä′wûs	Love charm, designated as "bad medicine."
Tawä′higûn	Drum.
Tce′pwekita′wĭn	A certain spirit.
Tci′pitan	He is startled (Song 118).
Tcitci′koho	Sounds (Song 115).
Tipa′pe	Dream, also person who has had an important dream.
Wa′bos	Rabbit.
Wana′n	Dance ornament known as the "crow."
Wa′pûno′wĭn	Dance given by the east god.
Wato′	Double ball (pair of pouches) used in a woman's game.
Wawia′natû	Whirling air (little whirlwind).
Weto′katowûk	Playing together (Song 27).

GAMES PLAYED IN A CEREMONIAL MANNER

The custom of fasting in order to receive a dream is common to many tribes of Indians. The dream promises certain benefits and makes certain requirements in order that the benefits may be received. These requirements differ among Indian tribes, and the Menominee believe that they must play certain games in order to receive the benefits of two classes of dreams. If a woman dreams of the spirit women in the east, she must play either the bowl-and-dice (akä′sianûk′) or the double-ball (kowitci′isowûk) game at definite times and in a prescribed manner, according to the directions received in the dream. If a man dreams of the thunderers, he must hold a lacrosse game in order to receive the help promised by the thunderers. The playing of these games is a proclamation to all men that the person is under the protection of the spirit women or the thunderers. The person usually relates the dream before the game is played.

A similar belief concerning the publicity of a dream has been noted in other tribes. For example, a Sioux enacted his dream, imitating an elk or a buffalo, so that all men might know that the power of these spirit animals was in him. Among the Chippewa, in old times, a man might wear a turtle pattern on his beadwork or display the figure of a bird outside his house, showing the nature of his dream, although its detail was a secret known only to himself. If a medicine man in any tribe uses the feathers of an owl or the tail of a deer in treating the sick, it is known that the owl or deer are his spirit helpers. By such action he acknowledges his dependence upon these forms of spirit guidance and assistance.

The Menominee dreams which require the playing of games are usually dreams that promise health and success in personal undertakings. The games must be played at specific times; but if the person is ill or in any difficulty, he (or she) may institute a game for relief. Such special games are often prescribed by a juggler. (See pp. 32, 38.) A lacrosse game was played as a dream obligation at Keshena Falls on August 2, 1925, and the writer attended the gathering. A large number of spectators saw the game, which was played in the usual manner, but the preliminary acts of a ceremonial nature were witnessed only by the Menominee. This custom is called "playing out a dream."

The person for whose benefit the game is played does not take part in it, neither is he interested in the winning of the game by either set of opposing players, but he must make a speech before the game is played, offer tobacco, and provide a feast. In the speech he relates his dream and explains the reason for his request that the game be played at this time. Others beside himself may receive benefit from the "playing out" of his dream, and it is said that sick persons are often relieved by attending a ceremonial game of lacrosse and complying with certain requirements. (See p. 39.)

BOWL-AND-DICE GAME

A dream of the spirit women, as already stated, requires the playing of either the bowl-and-dice or the double-ball game. The spirit women in the east (manitu′kiwûg) are eight in number, and it is not always the same ones who appear to mortals. Pigeon named four and Amab added the names of three others. Each has her own song, and when a person who has dreamed of the spirit women hears one of these songs at a gathering he (or she) is expected to rise and dance. The spirit women usually appear to women, but Pigeon said they had appeared to him and given him two songs which he now uses in treating the sick.

The spirit women enumerated by Pigeon were Mûdji′kikwa′wĭs (oldest in a group or series of women), Osa′wapûno′ke (copper dawn woman), Ke′sigo′kiu (sky woman), and Wa′pûno′mĭta′wĕ (east medicine woman). Amab added the names of Ka′kikeä′sĭn (eternal person), Wa′pûniu′ki (east woman), and Keä′sĭn. It was impossible to ascertain the name of the eighth spirit woman.

It was said, "Early in the morning, when the sky is red, the spirit women are playing their dice game,[36] and the color in the sky is the color on their faces." The game played by the spirit women is that in which the dice are tossed upward in a bowl, and when they appear to a woman they usually tell her to play this game. They tell her to play it once a year, and whenever she is sick or beset by trouble and anxiety. They say that every morning, in the eastern sky, they are playing this game to give help and pleasure to their sisters on the earth. "Look in the sky," they say, "play our game and give us a feast. So you will make us happy, all your troubles will vanish, and your health will be restored. At the feast you must make a speech and say that you are playing the game for us."

An incident was related concerning a woman who instituted the playing of this game in 1928 for the benefit of her daughter, who was not expected to live. Mitchell Beaupre attended this game, and some time afterwards he saw the daughter apparently in perfect health. The game was played by six women on each side. The woman instituting the game had killed a turtle, hung up the shell, and used it for the bowl, probably in accordance with a dream.

Katherine Laughrey held the game in July, 1929, in accordance with the instructions received in her dream (see p. 32) and invited a large number of persons to the feast.

Each of the spirit women had a song, as already stated, and it is interesting to note the individuality in the songs of the four women.

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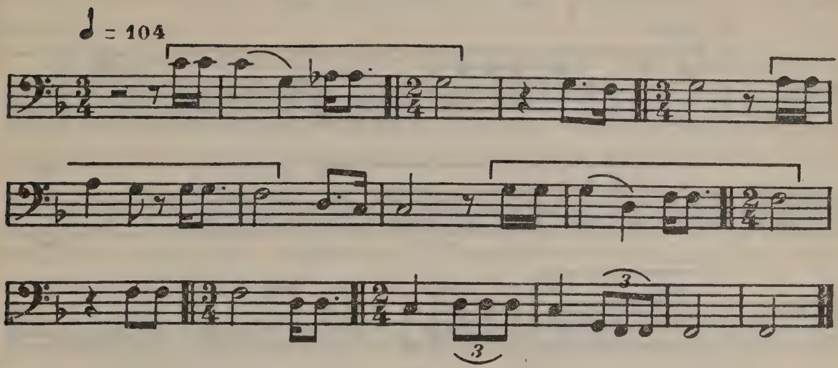
[36] According to Thundercloud, a Winnebago informant, there are four spirit women playing the bowl-and-dice game in the northern sky, and the eight stars in a circle (constellation known as the Northern Crown) are their dice. Once these stars dropped down to the earth and became the dice with which the Indian women play the game. Among the Winnebago the purpose of the game was the securing of good health by the women.

No. 1. Song of Mudjikikwawis

(Catalogue No. 1517)

Recorded by PIGEON

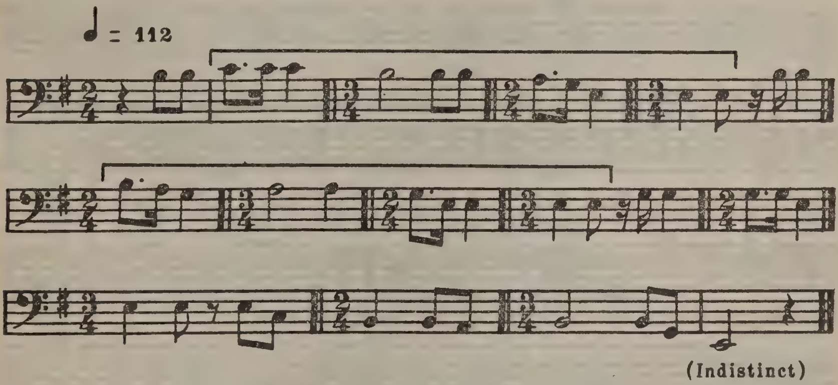


Analysis.—Dignity and tenderness are expressed in this melody with its extended compass and gentle trailing of the voice on the downward progressions. Attention is directed to a comparison between the closing tones of the rhythmic unit and those of the short phrase in measures 3 and 4; also to a comparison between the rhythmic unit and the final phrase of the melody. The distinction between A flat and A natural was clearly given in all the renditions.

No. 2. Song of Osawapunoke

(Catalogue No. 1518)

Recorded by PIGEON

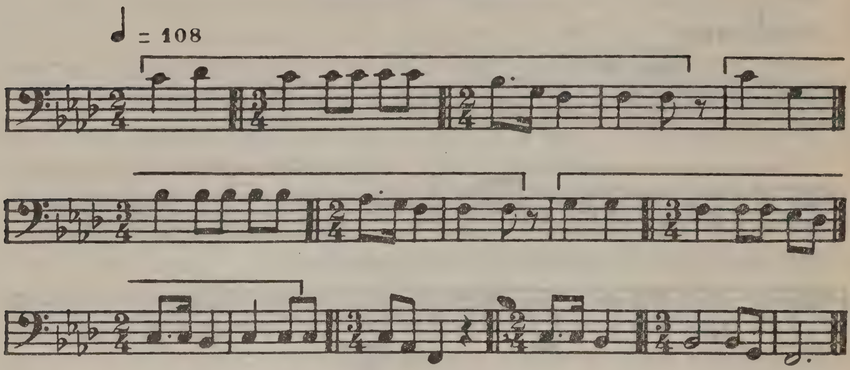


Analysis.—After two occurrences of the rhythmic unit we find, in this song, a phrase beginning like the rhythmic unit but containing an eighth rest. The eighth notes on the final count of the measure continue to the end of the song, but the rhythmic unit does not reappear. The song has the unusual compass of 13 tones.

No. 3. Song of Kesigokiu

(Catalogue No. 1519)

Recorded by Pigeon

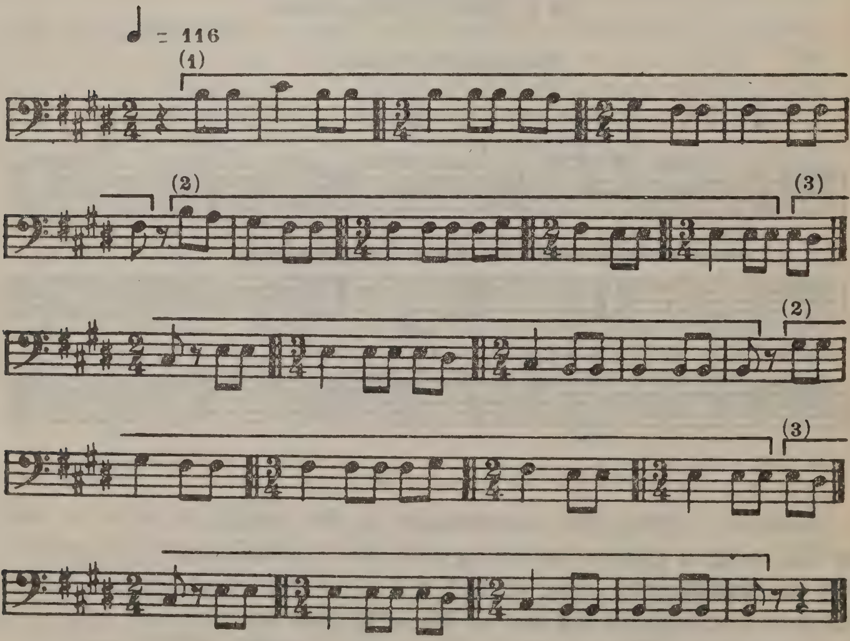


Analysis.—This song is unique in that each occurrence of the rhythmic unit is a little melody in itself, not duplicating the sequence of tones in the others. The song consists of four periods, the final period differing from the preceding in its rhythm. A more frequent structure shows a variation in the rhythm of the third period.

No. 4. Song of Wapunomitawe

(Catalogue No. 1520)

Recorded by Pigeon



Analysis.—This song contains no count divisions except quarter and eighth notes and the principal phrase is a triple measure with a quarter note on the first count. Three rhythmic units are designated for convenience in observing the song. All the tones of the octave occur in the melody and two-thirds of the progressions are whole tones.

The manner in which the spirit women appeared was described by Amab, who said that as a boy he was present when a juggler (djisako) called them into his tipi. Amab and another boy set up the tipi for the juggler and were allowed to remain during his performance. The tipi was about 6 feet high and 4 feet in diameter at the base, and this juggler required that the four tipi poles be of ironwood, cedar, white oak, and young pine. Amab said, "There was not room for the juggler to stand inside the tipi and he crouched on the ground. It was dark, the tipi was closed and everything was dark. My grandfather, grandmother, and three or four other men and women were there and we sat outside, close to the tipi. The juggler sang a great many songs and shook his rattle. We went four nights, and on the fourth night the juggler talked loud and said, "The women are coming." Then we could hear a soft, whistling sound and the juggler said, "They are singing." They did not say any words and the whistling was like the wind, but so soft that I could hardly hear it. When the women stopped making that sound the juggler said, "Do you want to see those women?" My grandfather said, "Yes." The juggler said, "Give me a birch-bark dish." My grandfather handed in an empty dish, perhaps 9 inches across. In a few minutes the juggler handed out the dish and in it was a little round stone, spotted light and dark. It was smooth, about the size of a marble, and shaped like a woman, humped over. The juggler told them to kiss it. The little dish was passed from one to another and everyone kissed the stone; then the dish was handed back to the juggler.

The soft whistling was heard again, then it stopped and the juggler said, "Now the women have gone."

Amab knew the performance was to benefit some one's health and that the spirit women had told the juggler what to do, but he was a boy at the time and remembered only the soft sound like the wind and the little stone shaped like a woman humped over.

Amab remembered another instance which took place many years ago. The juggler was a different man than in the preceding incident. His name was Ikwe′man, and he died about 1910 at a very advanced age. His performance was held for a little girl about 7 years old who was not in good health. The spirit women came into the tipi and told the medicine man what to say to the child's mother. After the spirit women had gone away he told the child's mother that she must give a medicine dance and put the child in the middle of the lodge. He said that if she did not do this the child would die.

The mother did not believe what the juggler told her, and did not tell anyone what he had said. She did not give the medicine dance and the little girl was well for two or three years, then she died. The woman thought the juggler did not know what would happen but the little girl died, as the spirit women had predicted.

The spirit women did not always say the same thing, but they never told anyone to take material remedies, such as decoctions of herbs or roots. Sometimes they said that a game must be played, either their own or some other game. An instance of the former was related by Katherine Laughrey, who said that she plays the game every summer and believes this has brought her health and success.

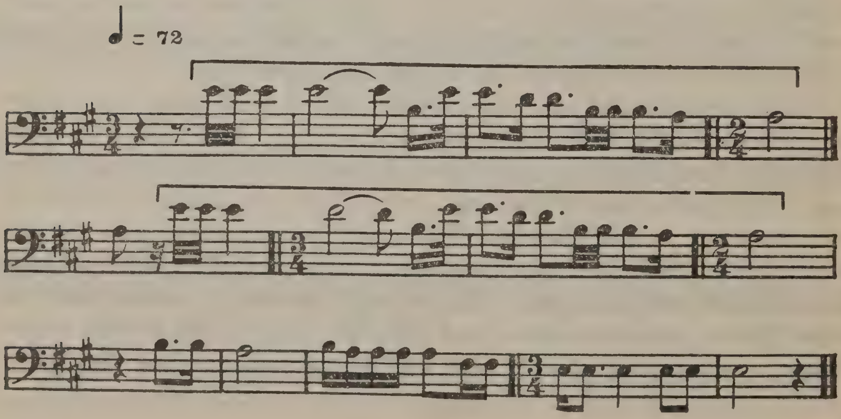
One of her names (Ke′sigo′kiu) is that of a spirit woman. She said that when she was a baby she cried so constantly that her parents consulted a juggler. He called the spirit women, who said the child belonged to them and that they would take it away unless their (bowl-and-dice) game was played. Her parents then requested two women to play the game in the child's behalf, with the understanding that as soon as she was old enough she should be taught to play the game herself. She said that she undoubtedly would have died if this had not been done.

When she was a young girl her health was not good, and it was decided that she had better strengthen her connection with the spirit women. This was done by attending a performance at which a juggler called the spirit women into the tipi and talked with them. She was outside the tipi. The spirit women made a whistling sound, like that described by Amab, and from it she learned the following song. The spirit women did not actually sing the song, but it came to her from the sound that they made. Ever since that time her health has been satisfactory.

No. 5. Song Received from the Spirit Women

(Catalogue No. 1635)

Recorded by Katherine Laughrey



Analysis.—In this song we have an interesting example of a melody formed upon three descending whole tones, these being E to D, B to A, and F sharp to E. The song might be considered as irregular in tonality, but is classified as lacking the third above the keynote. Attention is directed to the substitution of D for E at the opening of the second rhythmic unit, also to the descending progression at the beginning of the final phrase, these intervals seeming to express the tenderness that has been noted in previous songs received from the spirit women. The interval of a whole tone comprises only 10 of the 18 progressions, although it appears so prominently in the framework of the melody.

Once each year Katherine Laughrey plays this game in a ceremonial manner, in order that the benefits may be continued to her. This is called "playing out the dream," and the number of games is 4, 8, or 16. When the same game is played for pleasure the number of games is decided by the players, but the manner of playing is the same. Mrs. Laughrey showed her game implements to the writer and demonstrated the manner of playing the game, even requesting the writer to attempt a share in the game. In former times a hand-made bowl was used, but she had a small shallow chopping bowl purchased at a trader's store. The dice consisted of six wooden disks and two small objects carved from wood. One of these objects was about an inch long and represented a turtle and the other represented the crescent moon. The disks were round and thicker in the middle than at the edge and were slightly smaller than the turtle. All the wooden disks were painted red on one side, representing the day, and black on the other side, representing the night. When the game was played the dice were placed in the bowl and tossed sharply upward, falling back into the bowl. The score depended upon the color of the exposed surfaces and the manner of counting differed somewhat with different players. The following is a portion of Katherine Laughrey's method of counting the score:

All black or red except the turtle counts 10 points.
All black or red except the moon counts 5 points.
All black or red except two disks counts 2 points.
All black or red except three disks counts nothing.
All black or all red ends the game, regardless of the existing score.

If this game is played as a dream obligation the importance lies in the playing of the game, not in the victory of either side.

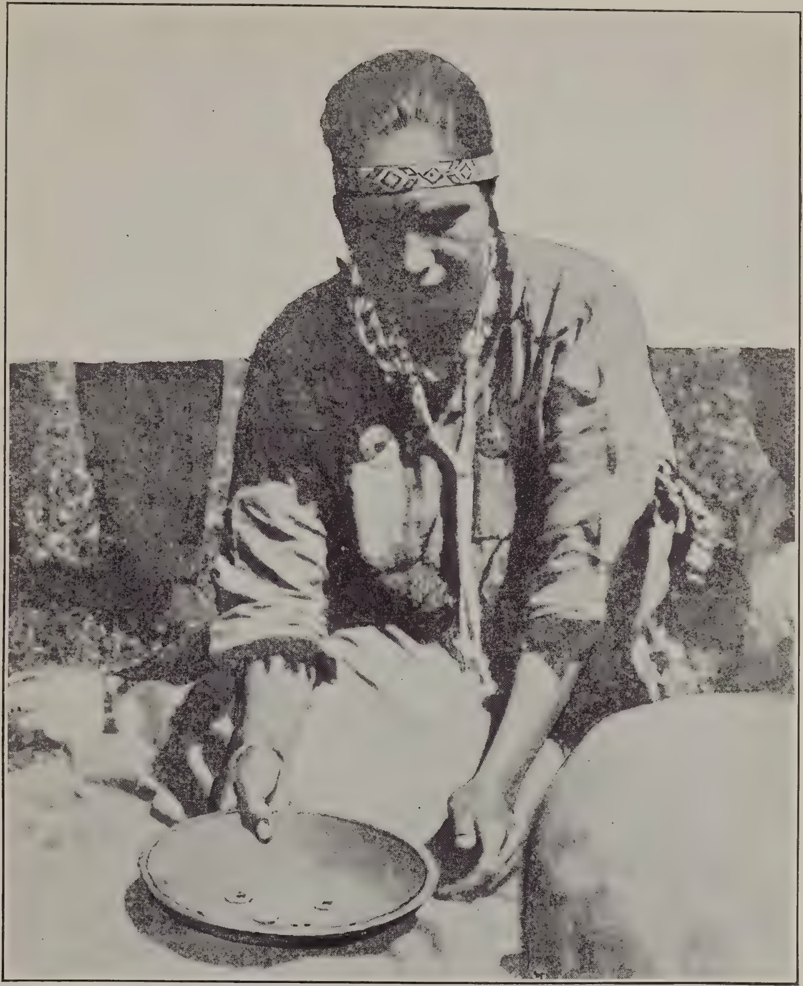
This game, played for pleasure, was seen by the writer at Zoar on August 4, 1929. (Pl. 9, *a*.) The dice consisted of six circles of bone painted dark green on one side and two others, one of which was carved in the ordinary shape of a turtle and the other was like the erect head of a turtle protruding from its shell. (Pl. 9, *b*.) One purpose of the game was to cause this carved piece to stand upright. Mrs. Charlie Dutchman, who conducted the game, said the round turtle represented a mud turtle and the head was that of the great spirit-turtle that soars through the sky. This is called mĭci′kĕn by the Chippewa and is often sent by medicine men to look for lost persons or articles. Six women took part in this game, which was watched for about two hours. Some women used both hands in tossing the bowl and some used only one hand. A portion of the count was as follows:

All white except the two turtles counts 10 points.
The turtle's head erect counts 10 points.
All green except the flat turtle counts 5 points.
All white except one disk counts 3 points.
All white except two disks counts 1 point.
All white except one turtle and one disk counts 1 point.
All white or all green ends the game, regardless of the existing score.
The player who first scores 10 wins the game.

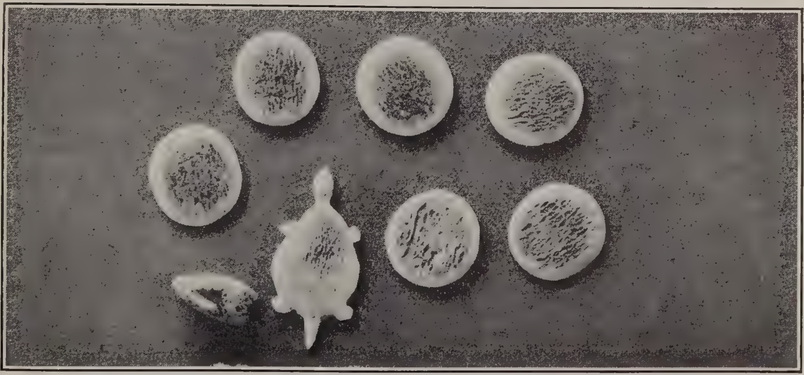
At this game one woman (wife of John P. Matcokema) kept the score by announcing the sum of the player's points. As indicated, each player continues as long as she is scoring, being allowed one additional throw for some scores and two for others. If she fails to make any score, a majority of the players usually give an exclamation which means "nothing" and the bowl is passed to the next player. The count of games is kept by sticks placed upright in the ground. The women sat in a circle and the passing of the bowl was clockwise, each player handing it to the woman at her left.

Double-Ball Game

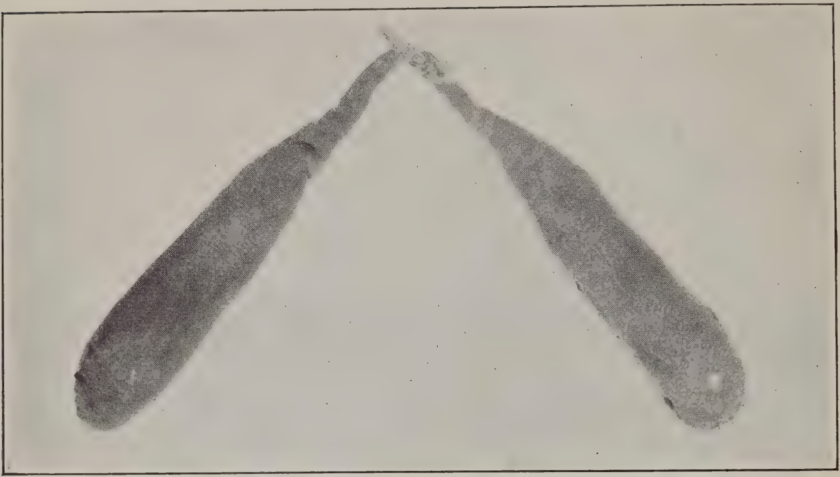
The spirit women sometimes require that the double-ball game be played, the occasion being the same as that of the bowl-and-dice game. Like the former, it is a game which may be played for pleasure, but when played ceremonially the balls are usually painted red, like the color on the faces of the spirit women in the east. The double-ball game resembles the "woman's game" of the Chippewa, which is played with two short thick billets of wood connected by a cord instead of with the two pouches. The game implements of the Menominee consist of a pair of pouches or "balls" made of deer hide stuffed with cat-tail down. (Pl. 10, *a*.) The pouches are slender and connected by a thong about 5 inches long, the total length of the pouches and thong being about 11 inches, while the largest diameter of a pouch is about 1½ inches. Six, 8 or 10 women play on each of the opposing sides and each woman carries a straight stick, perhaps 3 feet long. The women on the two sides have their faces painted differently. The purpose of each side is to carry the pouches (double-ball) to the goal located behind their opponents.



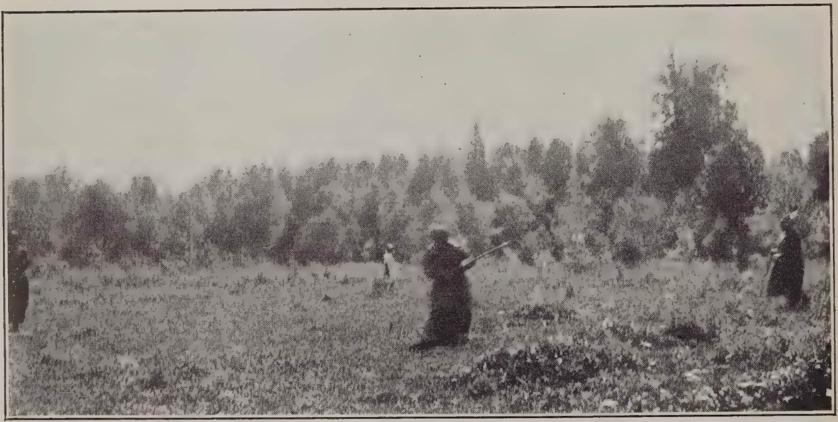
a, MENOMINEE WOMAN PLAYING BOWL-AND-DICE GAME



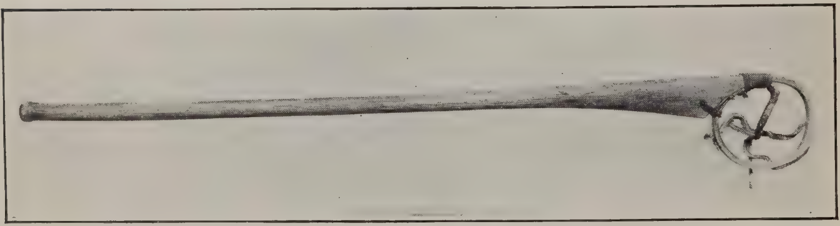
b, DICE USED IN GAME



a, "DOUBLE-BALL" USED IN GAME



b, MENOMINEE WOMEN PLAYING DOUBLE-BALL GAME



c, LACROSSE RACKET

The double-ball is placed on the ground, a woman pries it up with her stick and thus tosses it into the air. All try to catch and carry it. The ball is supposed to be handled only by means of the sticks, but it was quaintly said that "some women pick it up with their hands, if they are in a hurry."

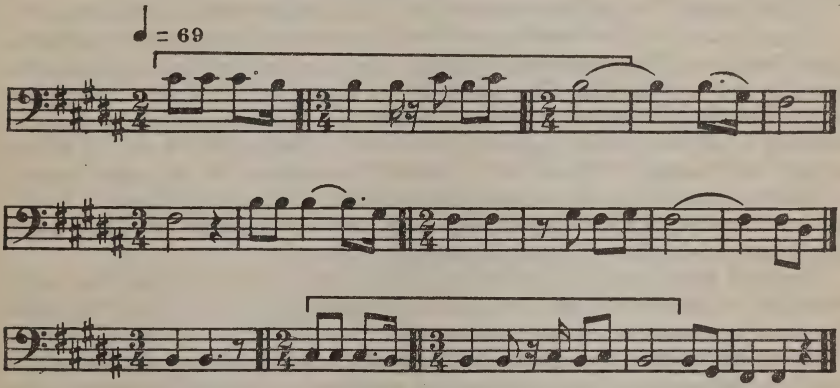
This game, played for pleasure, was witnessed by the writer at Zoar, on August 4, 1929. (Pl. 10, *b*.)

The name of one of the spirit women, as already stated, was Ka′kikeä′sĭn, and some Indian women bear this name. The following song is concerning the gift of this name to an Indian woman.

No. 6. A Spirit Woman Gives a Name

(Catalogue No. 1584)

Recorded by Cawunipinas



FREE TRANSLATION

Kakikeasin names me; the spirits

Analysis.—This song has a compass of 12 tones, lying partly above and partly below the keynote. A rhythmic unit occurs in the first and last phrases, while the middle portion shows a slight but interesting change in the rhythm. Two-thirds of the progressions are whole tones. The tempo is slow and in keeping with the seriousness of the words.

LACROSSE

A dream of the thunderers requires the playing of lacrosse, as a dream of the spirit women requires the playing of the women's games. Both war and lacrosse came from the thunderers and they directed that the lacrosse racket be shaped like a war club. The game was supposed to resemble a battle.

A tradition of the origin of lacrosse[37] among the Menominee was related by Mitchell Beaupre, as follows:

A man named Ac′kĭnĭt (Uncooked) had a dream. He had been hunting in the woods all winter and had a great deal of game hanging up. As it was time for sugar making, he thought he might as well stay for the sugar camp. The snow was deep. One night there was a severe storm, with thunder and rain. Everyone was frightened and could not lie down, and the wigwam was bright with the lightning. Suddenly Ackinit heard a voice say, "Ackinit, go on top of the bluff where you killed the deer. We have left something there for you to show your friends every spring." Ackinit's oldest boy was about 6 years old and had never been in the deep woods with his father. Ackinit wanted to take his first child with him, so he told his wife about the voice that said "Something has been left for you on top of the bluff where you killed two deer."

Ackinit and his son traveled about 3 miles, then he said to the little boy, "Do you see that place? There is no snow up there. I brought you to carry what we find."

The boy said, "What shall we look for?" His father replied, "Medicine."

When Ackinit and his son reached the top of the bluff they found a big nest full of feathers. They were out of breath when they reached the top, and Ackinit saw the feathers shaking like snow that is blown by the wind. He stepped softly because the motion looked as though something alive was in the nest. Looking in, he saw a green egg, and a voice said, "Keep this and show it to your people every spring." The little boy carried the egg back to the sugar camp.

This egg was left by the thunderers, who said, "We want tobacco. We live among the rocks, but your people have earth and can raise tobacco. Each person who comes to see this egg must give a little tobacco."

The next year, when they heard the first thunder, Ackinit called the people together and showed the egg. He collected tobacco and tossed it into the air for the thunderers and talked about his dream.

After Ackinit died, the egg was in charge of his grandson, Wecawanakwut, who kept it in his medicine bag and showed it every year. Mitchell Beaupre said he had seen it many times and that it was about the size of a duck's egg. It was in the feathers which once were white but had become yellow with age. Wecanakwut collected a great heap of tobacco and passed it around, both men and women smoking while he talked about Ackinit and his dream. He said, "We will have a lacrosse game to-morrow, and if I am telling the truth you will hear the thunderers coming to their game." The weather was clear when they began the game, but soon they could see a little cloud next to the horizon, and by the time they made a goal there was thunder and rain. Then Wecawanakwut always said, "Don't be afraid. We gave tobacco to our grandfather yesterday and he has come to the game." (Beaupre said that Wecawanakwut always said "grandfather," but he meant the thunderers.)

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[37] A different legend is recorded by Hoffman, who states that "Manabush wanted to discover and destroy those of the ûnâ′maqkĭ′û or underground evil ma′nidos, who were instrumental in the death of his brother the Wolf. He therefore instituted the ball game, and asked the thunderers to come and play against the ânâ′maqkĭ′û as their opponents, after which the game should be the property of the thunderers. The Kine′ûᵛ, Golden Eagle, came in response to this invitation and brought with him the ball. He was accompanied by all the other thunderers, his brothers and younger brothers. Then the âna′maqkĭ′û began to come out of the ground, the first two to appear being the head chiefs in the guise of bears—one a powerful silvery white bear, the other having a gray coat. These were followed by their brothers and younger brothers." (Menomini Indians, p. 131.) Culin states that "The game of ball with rackets is . . . confined to the Algonquian and Iroquoian Tribes of the Atlantic seaboard and the region of the Great Lakes; and to their neighbors, the Dakota, on the West, and the Muskhogean Tribes of the South. It occurs again among the Chinook and the Salish in the Northwest, and in a limited area in California. It is not recorded in the Southwest . . . Among the Huron, however, lacrosse is recorded by the Jesuit missionaries as played as a remedy for sickness . . . There can be no doubt that, though the game of racket may have been modified in historic times, it remains an aboriginal invention." (Games of the North American Indians, pp. 562, 563.)

The informant said that the first lacrosse ball was made in imitation of the egg found by Ackinit, in accordance with the instructions of the thunderers. The inside was of basswood twine, wound solid, and the outside was made of the hide of the black squirrel.[38]

Concerning the origin of the lacrosse club, Mitchell Beaupre said that a thunderer told Ackinit he was going to strike a tree and cut the wood. Ackinit found a tree which the lightning had struck, leaving a black mark, and he made the club according to this mark. John V. Satterlee, however, stated that the thunderers gave the first war bundle, which contained a war club, and that the lacrosse stick (racket) was made like the war club. He also said that the thunderers gave the lacrosse game to the Indians.

When a man wishes to have a lacrosse game played as a dream obligation he sends a messenger with tobacco to invite the players. He provides prizes, which may consist of pieces of calico about 4 yards long, one prize being provided for each player on the winning side. If two men combine in holding such a game there are twice as many gifts. They may play one large game with twice as many players, or they may play two consecutive games, one set of players taking part in each game. It is the usual custom to continue playing until one side has won four games.

The playing of the game is preceded by certain ceremonial acts and by a feast. Mats are spread on the ground, showing respect for the occasion. The prizes of calico are hung on a horizontal bar between two upright poles. In front of the prizes a large mat is spread and on this mat the host places his lacrosse bundle, opened and exposing its contents to view. Amab said the outer covering of his grandfather's lacrosse bundle was of soft white buckskin, painted red in the center. His grandfather's lacrosse ball was covered with buckskin and painted half red and half blue, both colors representing the sky. In the bundle and displayed with its contents was a little cross made of two sticks painted black on one side and white on the other and a little dish for an offering of tobacco. The possession of the lacrosse bundle indicated that his grandfather had dreamed of the thunderers, and when a game was played in his behalf he always wore a fur headband with a feather in the back. Amab knew of an instance in which a man was told to make his lacrosse ball with a sturgeon bone in the center, covered with something soft and having an outer covering of hide sewed with sinew. A man's dream might require him to put certain feathers in the bundle, wrapped together with his lacrosse ball.

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[38] The animal thus designated on the Menominee reservation is the black phase of *Sciurus carolinensis leucotis* Gapper.

Such feathers might be the tail of an eagle or buzzard. The feathers themselves did not possess "medicine power," being simply a part of the instructions received in the man's dream. Sometimes a man's dream required that he make a little war club, a few inches in length, and keep it in the bundle with his lacrosse ball. No herbs are placed in the lacrosse bundle.

When the guests are assembled the host makes a speech, relating his dream and saying that he wants the men to "play it out" so that he will receive the promised benefits. It may be the regular time for playing the game in this manner or the man may be in some difficulty which requires a special playing of the game. Perhaps he has consulted a medicine man and been told that the thunderers are angry and must be appeased by tobacco and the playing of the game. He does not lift the tobacco upward as an offering but speaks to the thunderers, saying, "You like tobacco and we give it to you; now we want you to give us what we want." Then he tells the guests to take the tobacco and smoke for the thunderers. This is followed by a feast. There is always an abundance of wild rice at such a feast and the host may have killed a large animal for the occasion. In the old days it was said that the thunderers liked snapping turtle and always came to a feast for which a snapping turtle had been cooked. Because of this belief, the host at a ceremonial lacrosse game was particularly happy when he could provide a snapping turtle for his feast. The guests may smoke again at the conclusion of the feast, while the host tells how he wishes the game to be played.

The lacrosse bundle remains open during the feast and the game, often being exposed for three or four hours.

The lacrosse field is prepared with a goal at each end. It is said that in old times the goals were 1 or 2 miles apart, as "the Indians used to be limber and tough, with good wind." At present the field is much shorter, the length varying in different locations. A leader is designated for each side and one of the leaders chooses the end of the field on which his side will begin to play. The clans are in groups of four, and a leader, in choosing his players, says that he will "take east," or "take west," meaning that he chooses the men who belong to that group of clans. It was said, "The clan animals are contending too, the underneath animals and the birds are contending."

The lacrosse racket illustrated (pl. 10, *c*) was formerly the property of a man who dreamed of the thunderbirds. The lacrosse ball is 2½ to 3 inches in diameter and is made of tanned deerskin stuffed with hair.

The leader of each side has an attendant who collects the lacrosse clubs which are marked for identification by their owners. According to Hoffman,[39] the collecting of the clubs takes place the day before the game, and each leader selects a powerful medicine man to protect the clubs from evil magic during the night.

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[39] The Menomini Indians, p. 127.

At the time of the game each player identifies and claims his lacrosse stick and the leader takes his own ball from his lacrosse bundle. He tosses the ball into the air and gives four loud whoops, "so the thunderers will know the game is beginning." There is a brief pause between these whoops. One of the players catches the ball and the game has begun. The four whoops are given, and tobacco is smoked for the thunderers when the game is played for pleasure as well as when it is played ceremonially.

The success of the players is attributed largely to their individual "medicine." For example, a man may have dreamed of a buffalo who told him of a certain herb, telling him to chew the root of this herb when playing lacrosse, or before the game, and to spray his body or touch the soles of his feet with it. The man took tobacco when he went to dig this herb, singing his dream song and saying, "Grandmother (earth) I insert my hand and take this herb." The application of the herb gives him success, and if an opponent steps on his footprints the opponent's medicine is neutralized so that he can not play successfully.

At the close of a game the prizes of calico are distributed by an attendant, and the leader of the winning side sometimes ties his strip of calico around his waist as a sash, or over one shoulder. If a man is married, he gives his calico to a sister, cousin, or niece, and if none of these are present he may give the calico to his wife. An unmarried man is expected to give the calico to a sister, cousin, or niece, and she gives a whoop when she accepts it, showing she understands that the thunderers are listening. The whoop may be a shrill, clear cry, or the woman may move her hand back and forth in front of her mouth, producing a vibrant cry. In this action the hand is held flat with the fingers touching the open mouth, and the hand is moved sharply back and forth as the cry is given. The motion may be described as clapping the mouth while the sound is being emitted. It was said "the thunderers hear this sound and are pleased." The same vibrant cry was given by the Sioux and Chippewa women as a sign of approval or pleasure.

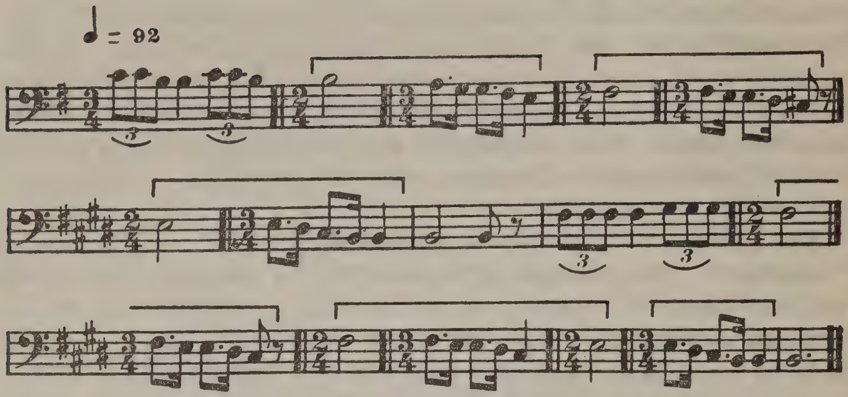
The host is not interested in the victory of either group of players. Having held the game and complied with all the requirements, he awaits the benefits which he is sure will follow his action.

It was customary to bring sick persons to a ceremonial game in order that they might be benefited. The following song was sung when sick persons were present but was not used when the game was played simply as a dream obligation.

No. 7. Song with Lacrosse Game

(Catalogue No. 1539)

Recorded by PIGEON



Analysis.—The tone D in the fifth measure of this song was uncertain in its intonation, but the several renditions of the melody show a minor tonality in the first portion and a major tonality with good intonation in the latter portion of the song. Attention is directed to the rhythmic unit which begins with an accented half note and consists entirely of descending progressions. Such a rhythmic unit is well adapted to the song.

If a man desired, he might assume the obligation of holding a lacrosse game in memory of a relative who had been a particularly successful player of the game. Mitchell Wakau (pl. 2, *b*) holds a lacrosse game every year in honor of his father, and after his death, the custom will be continued by his son. This family has inherited the old beliefs. Wakau's grandfather dreamed of the sun and moon and also of the kineu (eagles), and his father was named Ke′sige′beta (living in the sky), which indicates a dream. In his youth Ke′sige′beta was one of the fastest runners on the reservation. When he played lacrosse his opponents set four men to watch him, because if he got the ball it was considered to be already at the goal. Suddenly he became blind, having been "witched." When he was about to die he sent for a nephew and his wife and said, "I shall leave you about 12 o'clock to-night. Before I die you will see a cloud coming up and when the cloud reaches the top of the sky I will die. When you see that cloud again you must put tobacco on the ground. After I die I will go up and live with the thunderers."

ADOPTION DANCES

An intimate phase of Indian life is shown in the Menominee custom of adopting a person into a family to take the place of a member of the family who has died. This may be done on the day after a death, but usually does not take place until some time afterwards. The custom is continued to the time of this writing, an adoption being held near Keshena Falls about July 20, 1929.

The custom of adoption (napä′nimu) had its origin in the following legend which was related by Mitchell Beaupre (pl. 2, *c*):

"Long ago a man and his wife had seven children. One season they began to die, one after another, until by fall they had only one child left. The man felt so badly that he went away off in the woods by himself. He had good luck hunting, but he saw no one. After a while he returned, and soon his last child died. Then he took his wife and went back to the place in the woods. They lay down on either side of the fire, and it was so still that each could hear the other's heart beat. Next morning they told this to each other. They said, 'Why should we go back home? There is nobody there.'

"The old man fasted two or three days, then he went hunting and got a great deal of game. That night some one came and they heard him stamping his feet as though he were shaking off snow. The man said 'Halloo,' but there was no answer. He put fresh wood on the fire for light and looked for tracks, but he saw only his own tracks, made when he returned the night before. His wife wakened and she too went out and looked. It was moonlight, but they could see nothing but the man's own tracks. The same thing happened the next night. There came a sound as of stamping snow from the feet, and the man said 'Halloo.' Then someone spoke and said, 'I am sent to tell you to go back quietly to the place you came from. Gather your people together and start the custom of adoption. You came to camp here, and whichever is awake hears only the beating of the other's heart, but now you will find a man shaped just like your son. You will adopt him, give him your son's name, and treat him as though he were your son.'

"The man thought he was asleep, yet he knew that he was not asleep. He went home, did as he was told, and that was the beginning of the custom of adoption."

The person who appeared to him was the east god, so the Menominee received the custom from that source.

From the East God

Two forms of adoption dance are held by the Menominee, the more important being the wapûno′wĭn, received from the east god, and the other being the ca′wûnoka′wĭn, received from the south god. The dance given by the east god is the more important because he is the greater god.[40] Persons could also be adopted in the Mitawin.

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[40] A song of the Chippewa Midewiwin contains the words "Where is the dwelling of the greatest spirit? My Mide brethren, in the east is the dwelling of the greatest spirit." Bull. 45, Bur. Amer. Ethn., Song No. 38.

According to John V. Satterlee the wapunowin was held only when a man who had dreamed of the east god adopted a young man who had had the same dream. David Amab, however, stated that the choice rested with the persons making the adoption, those of serious mind being free to hold a wapunowin if they desired.

The east god is the only one who is represented as a man. The moon is his sister and lives in the west. The morning star is his little brother and always starts out with him, carrying his bow and arrows.[41] Both the sun and morning star appeared to men in dreams, but it was understood that the term "east god" (wapuno), as used by the writer's informants, referred to the sun. The power of the morning star was always used for help in any undertaking, as well as for protection, and it was he who gave the drum to be used in the east god's dance.

Those who had dreamed of the wapuno formed a cult and in old times had an image of the east god outside their dwellings. They held wapunowin annually when the first fish or game was obtained; the dance was also held when the warriors returned from a war expedition.[42] Amab said that his father always gave one of these dances when he caught the first sturgeon in the spring. He caught four or five of the fish and invited 15 or 20 people. When they were assembled he explained the reason for the gathering; then they sang the four principal songs of the east god's dance (Nos. 8, 9, 10, and 11), after which they had a feast of fish and other food and danced with common wapunowin songs, such as Nos. 13, 14, 15, and 16. He did the same after killing the first deer or bear in the fall. An instance of disregarding this rule, with its consequences, is mentioned in connection with Song 17.

Members of this cult were accustomed to give public demonstrations of their powers, providing a feast for their guests and, after certain ceremonial actions and songs, showing their ability to handle fire or plunge their naked arms into boiling water or maple sirup. They had power to predict events several years before their occurrence and to locate lost objects.[43]

Mention has been made of the drum given by the Morning Star for use at the wapunowin. This is a double-headed drum about 12 inches in diameter with heads of deerskin, and it is struck with a light stick having a small hoop at the end which touches the drum. When in use the little hoop is at right angles with the drumhead, the stick touching the head of the drum.[44] There was a variety in the decorations of the drum, one side of which represented the earth and the other side represented the sky. A man might paint his drum with a bear or the figure of a man, in accordance with his dream. Two such drums were sometimes used at an adoption dance, but it was required that they be alike in sound and be struck exactly together. The use of the Morning Star drum at the east god's dance was not compulsory, as a man might use a water drum, like that used in the Mitawin, if his dream required it. The Morning Star drum could also be used on other occasions.

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[41] Cf. Bull. 93, Bur. Amer. Ethn., pp. 18–22.

[42] Cf. Skinner, Material culture of the Menomini, p. 71, and Hoffman, The Menomini Indians, pp. 66 and 151–157.

[43] Skinner, Associations and ceremonies of the Menomini, p. 191.

[44] A similar stick was sometimes used by the Chippewa in the moccasin game and is shown in Bull. 53, pl. 3. A small stick of the same sort is shown in Bull. 45, pl. 1.

Both the east god and the south god adoption dances are held in a medicine lodge (see p. 92), but there is a difference in the direction of the dancing. For a wapunowin the lodge has an opening toward the east and the dancers move from the west toward the east, contra-clockwise, while in the south god's dance they move in a clockwise direction, from the east toward the west. Several persons may be adopted at a time, by either form, and attendance at either is supposed to benefit the sick, although the east god's dance is supposed to be the more beneficial. Mitchell Beaupre stated that he remembered an occasion when a very sick woman was taken to a wapunowin. A stretcher was made by taking two springy poles and making a lattice of rope between them, on which blankets for the sick woman were placed. Two men carried her a distance of about 2 miles. She donated as much as was given to the person being adopted, and was greatly benefited by attending the dance. This was in the fall, and it seemed probable that she would live only two or three days, but the next spring at the sugar camp she was in perfect health.[45]

Extreme generosity was shown a man adopted through the wapunowin. Mitchell Beaupre described a wapunowin that he saw long ago when Corn's brother was adopted by an old couple. They gave him a suit of clothes, a pile of clothing sufficient to last him two or three years, several quilts, and two blankets, one red and one blue. The man put on about three shirts, one over the other, then he made the other gifts into a pack that he carried on his back with a tumpline across his forehead. The old man was on one side of him and the old woman on the other, steadying the pack. It was impossible for the boy to dance, as he could scarcely walk with the weight of the pack, but the old people shook the pack a little, pretending it was the motion of the boy's dancing. They told the drummers to start a lively tune and the drummers sang such a lively song that the old people sitting around could not keep their feet still but moved their knees up and down, as though they were dancing. Even people away out at the edge of the circle were dancing. One old woman had a sore foot, but she "danced" with her other foot and her cane. This incident indicates the spirit which prevails at an adoption.

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[45] A wapunowin dance was given by the Chippewa at Grand Portage, Minn., on July 5, 1930, its purpose being to benefit a man who was suffering from a distressing abscess of the ear. The writer was invited to this dance, but arrived too late to hear the singing. The lodge was similar to a Mide lodge, with fresh pine branches about 3 feet high around its circumference. The entrance was toward the east and at the right was a post about 6 feet high, on top of which a little windmill was whirling, the windmill being set east and west. This had not previously been observed at such gatherings, and was said to be used only at a wapunowin, being an invitation to the east wind. It was further said that the east wind always came and made its presence known in this manner. This wapunowin was in charge of a recognized medicine man whose shaking of a juggler's tipi is described on pp. 102, 103.

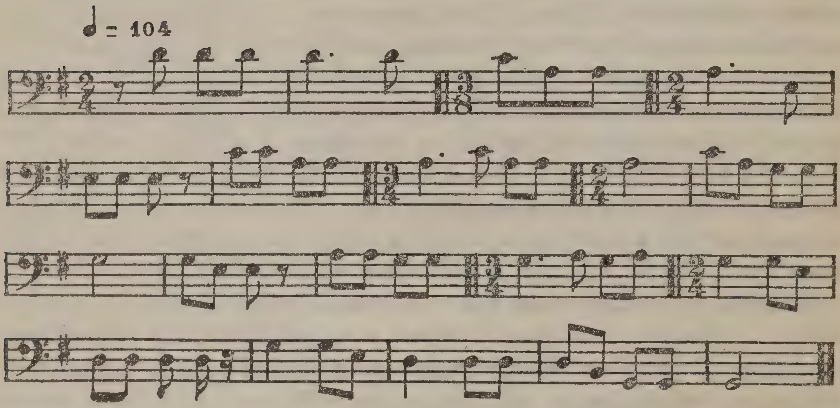
The instructions for the wapunowin, as indicated, were received from the east god. The faces of the dancers were painted red like the eastern sky in the morning. Some old men painted their entire faces, while others put red paint on their faces in dots or any desired pattern.

The four songs given by the east god were sung at every dance in the following order. It was said that no one could help dancing when they heard the first song.

No. 8. "I Paint My Face Red"

(Catalogue No. 1585.)

Recorded by Cawunipinas

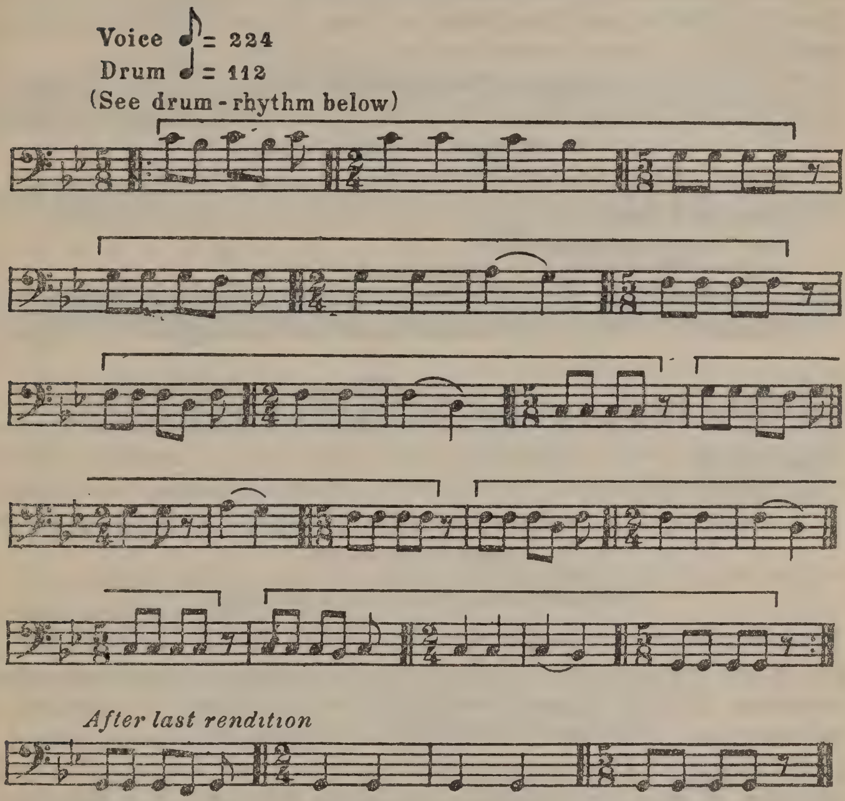


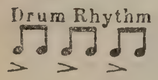
Analysis.—This song is unique in that the third above the keynote occurs only as the next to the final and lowest tone. The song is rhythmic in general character. The structure is based upon successive fourths (D–A, A–E, C–G, G–D) and ends with a major triad, descending to the final tone.

No. 9. "The East God Gave Us this Dance"

(Catalogue No. 1622)

Recorded by Little Thunderer





FREE TRANSLATION

The east god (sun) who moves across the sky in a day gave this dance to an Indian in a dream

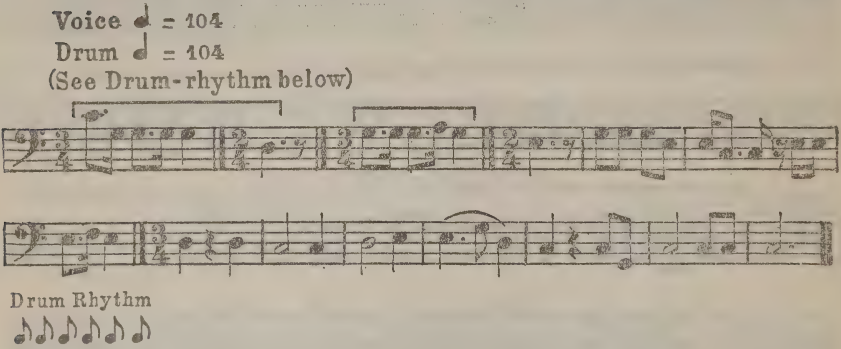
Analysis.—The drumbeat in this song consists of eighth notes accented in groups of two. These are synchronous with the eighth notes in the song and an unaccented stroke is added to fill the measures that are in 5–8 time. Several renditions of the song were recorded with and without the drum, and the 5–8 measures were uniformly given throughout the performance. The song contains only one interval larger than a minor third and no interval smaller than a whole tone. The repetitions of the rhythmic unit are continuous throughout the melody.

The next song declares the greatness of the east god. It was recorded by a man whose name (We′cawa′nakwût) means Brown Cloud. This name is hereditary in his family and was given him by his great-grandfather, who selected him as his namesake. He is not the old medicine man mentioned on page 36 and elsewhere in this work.

No. 10. Song to the East God

(Catalogue No. 1610)

Recorded by Peter Fish



FREE TRANSLATION

East god (sun), you are the greatest god

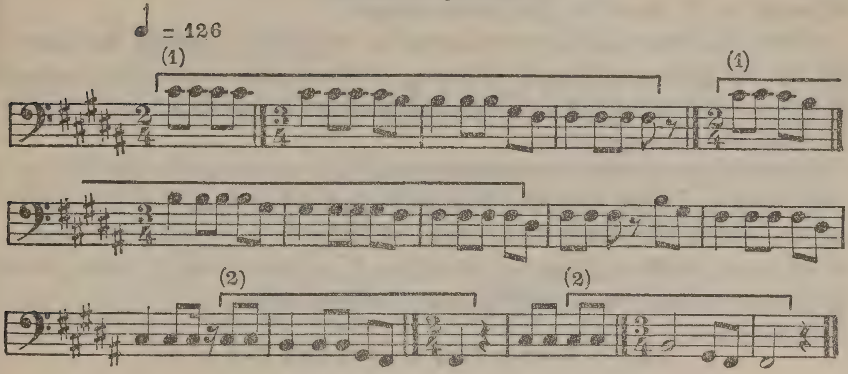
Analysis.—Three distinct rhythms appear in this melody. The first is the rhythmic unit which, with its repetitions, comprises four measures. This is followed by a rhythm resembling the former in one measure. The interval of a fourth is prominent in the framework of the melody. The closing period contains a particularly pleasing sequence of tones in upward progression, followed by a glissando measure and a descent of an octave within two measures. There is an unusual gentleness and strength in this melody.

The fourth song of this group is in honor of the drum which was given by the morning star for use in this dance.

No. 11. Song in Honor of the Drum

(Catalogue No. 1524)

Recorded by Pigeon



Analysis.—The rhythmic unit of this song is unusually long and occurs twice, the remainder of the song resembling the unit but containing frequent rests. Only four progressions occur in ascending order, each phrase showing a continuously descending trend. The tones are those of the fourth five-toned scale.

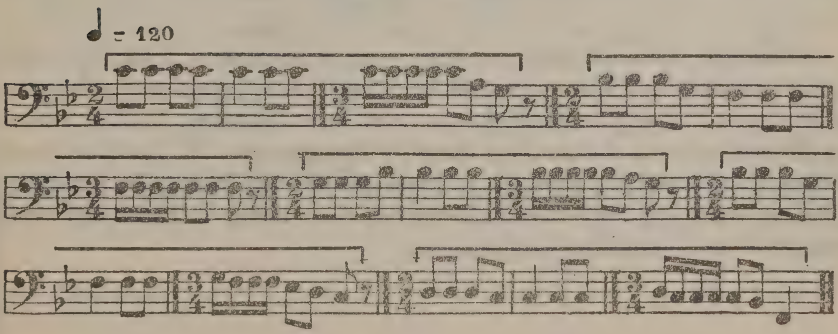
This song was followed by a speech by the person giving the wapunowin and by a feast.

The next song is omitted if the wapunowin is given on any occasion other than an adoption.

No. 12. Song for the Person to be Adopted

(Catalogue No. 1516)

Recorded by Pigeon



Analysis.—This melody is well adapted to a serious gathering. The rhythmic unit has a steady meter and its repetitions comprise the entire song. All the tones of the octave occur in the melody which has a compass of 12 tones, beginning on the ninth and ending on the fifth above the keynote. The descending fourth is prominent in the framework of the melody and occurs as C–G, B flat–F, and F–C, followed by B flat–F in the lower octave.

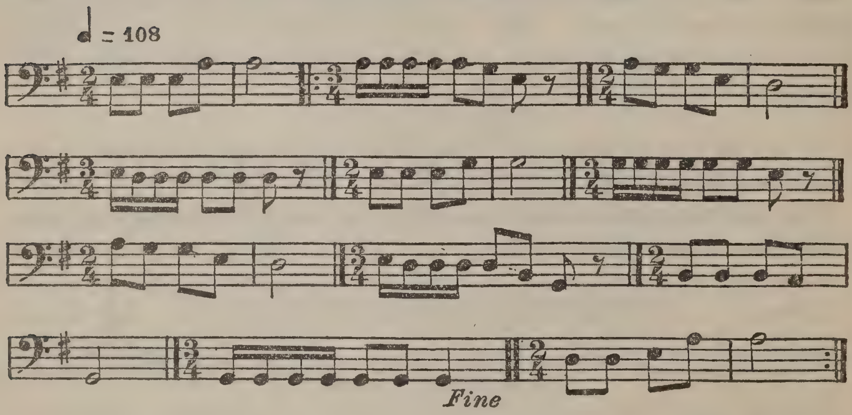
After this song the dancers moved in procession around the lodge, led by the person giving the dance. Behind him walked the person or persons being adopted. The movement was, as indicated, toward the east in the wapunowin.

After this procession the person giving the dance might sing his personal songs. Then followed the general dancing songs of the wapunowin, which were numerous and not sung in any prescribed order. After many of these songs the vocables *Wa-a-a-hi-hi-hi-hi* were given, the dance being more lively during these syllables.

No. 13. Dancing Song from the East God (a)

(Catalogue No. 1611)

Recorded by Peter Fish

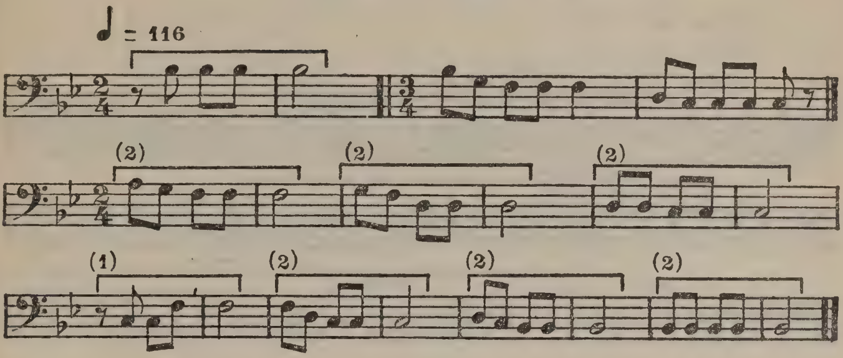


Analysis.—The structure of this song is unusual. The rhythmic phrases consist of four measures and their repetitions comprise the entire song. Each is divided into two short phrases, having either an ascending or a descending trend. The compass of these phrases varies from a whole tone to a fifth. Although major in tonality, the song contains only two major thirds, one being in ascending and the other in descending progression.

No. 14. Dancing Song from the East God (b)

(Catalogue No. 1612)

Recorded by Peter Fish



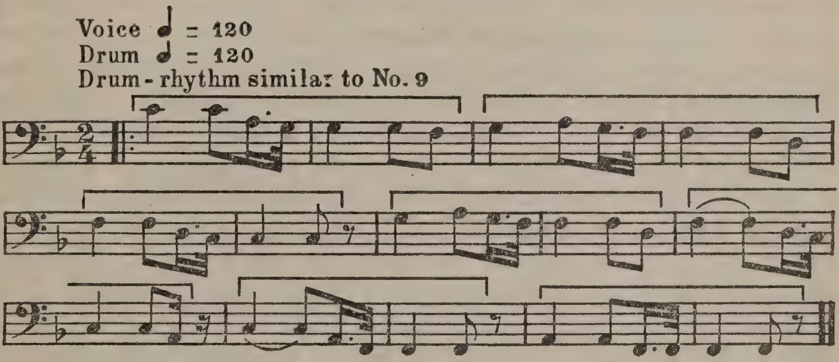
Analysis.—This and the two songs next following will be combined in the present analysis. All are major in tonality and two have a compass of 12 tones, beginning on the highest tone of the compass and ending on the lowest. The three songs are in about the same tempo. All consist chiefly of repetitions of rhythmic units, although in No. 16 the third period is in a contrasting rhythm.

No. 15. Dancing Song from the East God (c)

(Catalogue No. 1637)

Recorded by Pamapomi

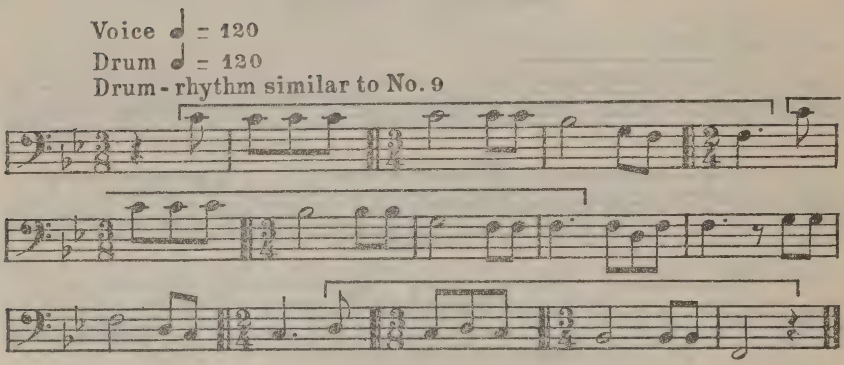
Voice ♩ = 120
Drum ♩ = 120
Drum-rhythm similar to No. 9



No. 16. Dancing Song from the East God (d)

(Catalogue No. 1638)

Recorded by Pamapomi



Mention has been made of the custom of giving a feast after killing the first game of the season. The following incident was said to be "known to everyone" and to show the punishment of a man who failed to observe this custom.

Long ago a Menominee had been killing deer which he did not need for food and leaving the bodies where they fell. He had been doing this a long time when the sun became angry and said, "I will stop you." One day a spirit spoke to the man and said, "In four days you will do the wapunowin." Four days passed and at the beginning of the fourth day the man wondered what would happen to him. He saw the sun rise a little way and said, "I can stop and have a smoke." He had some native tobacco with him and rubbed it fine in his hand, after the Indian custom. Suddenly he felt a pain in the thick part of his palm, where he was rubbing the tobacco. The pain increased and he said, "What can be the matter?" Still he kept rubbing the tobacco. A coarse stem of the plant had made a wound in his hand and blood came from it. His arm and hand swelled so that his fingers stuck straight out. He threw away the tobacco, saying, "I guess this is what was meant by my dream." The pain reached his shoulder and his heart, and he died within an hour. The message from the spirit meant that in four days there would be a place in his family which could be filled by the wapunowin adoption dance.

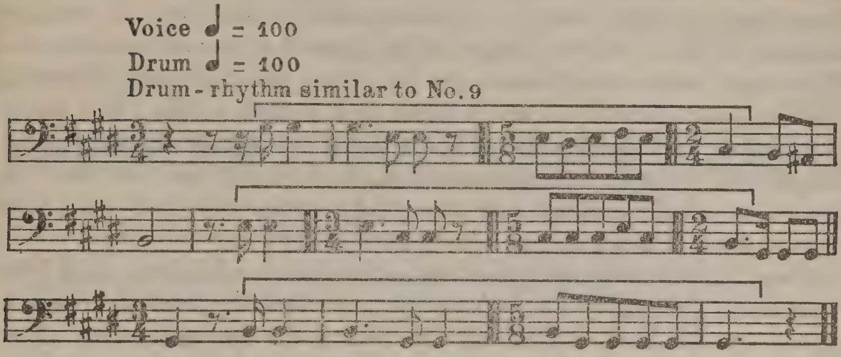
The man had a wife but no children, and after his death she went to an old man, saying, "Why did this happen?" The old man replied, "The sun did not give us deer to waste. Your husband was punished for killing deer that he did not need for food and leaving their bodies where they fell."

The following song is connected with this story:

No. 17. "In Four Days"

(Catalogue No. 1628)

Recorded by Agnes Sullivan



FREE TRANSLATION

I will be alive only four days

Analysis.—In its general form this melody is adapted to the announcement contained in the words. It is a formal melody divided into three instead of the usual four periods. All the tones of the octave are present, but the fourth is sharped in its only occurrence. The rhythmic unit is long, and the time of the 5–8 measures was uniformly given in all the renditions. Although the song is major in tonality, the major third occurs only in the first complete measure, one-half the progressions being minor thirds.

From the South God

The origin of the dance given by the south god was related by a Chippewa during the study of the music of that tribe. This narrative was read to the Menominee, who said that their tribe held the same tradition. Nawajibigokwe, a reliable Chippewa informant, said, "The cawunoga is a very old dance and was first a dance for healing. It was not to cure people who were very ill, for that was done by the Mide, but it was for people who were not in good health. The South Manido taught this dance to a very good young man whose relatives were ill . . . The young man got up the dance as he was instructed by the South Manido and his relatives recovered. Afterward the dance was used as a social dance and the songs are particularly pleasing."[46]

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[46] Bull. 53, Bur. Amer. Ethn., p. 129, and songs Nos. 47, 119, 120, 121–122. Concerning the Shawano dance Skinner says: "This sacred rite (Cawanokau, or Tcipai′cimun, ghost dance) is performed in honor of the dead and is said to have been borrowed from the Shawnee at an ancient time when they lived near the Menomini. It is held a year or more after the death of some person, when the relatives prepare a feast and invite their neighbors to attend. . . . It is thought that he [the dead] responds and is also happy with those present." (Associations and ceremonies of the Menomini, p. 212.) This dance is not identified in the present work.

An adoption using the songs and ceremony from the south god was less serious than that with the east god's songs and often was followed by a tobacco dance. (See pp. 184–187.) The songs are lively; and the dance began at dusk, usually continuing until break of day. It was not unusual for three or four persons to be adopted at one of these dances. The songs were accompanied by the drum given by the Morning Star and sometimes by a water drum or a squash rattle. If a water drum were used the leader of the singing sat beside the drum and others took turns in sitting beside him, first on one side and then on the other, all drumming with the sticks commonly used with this type of drum, turned sharply downward at the end.

Many guests were invited to a south dance adoption, as it was more social than the east god's dance, and after the feast there was a speech by the host, explaining the reason for the gathering. The gifts to the persons adopted were valuable and included clothing, blankets, and many other articles.

In this dance a man and a woman faced each other and moved first toward the west, with a short sidewise step. Each moved the right hand before the other's face with a rapid motion, and Amab said that he always fanned his partner with his hat. A handkerchief or any small article might be used in the same manner. The best dancers kept the time of the fanning exactly with that of the singing and drumming. When the dancers had moved a suitable distance each man swung his partner around and they started back again. Presents were sometimes given, but the exchange of gifts did not form an essential feature, as in the woman's dance of the Chippewa. A woman sometimes beckoned to a gayly arrayed young man, threw her blanket over his head, and took some of his finery as they danced together. A man might also throw his blanket over the head of a woman as they danced. The songs were particularly pleasing, and the dance was exciting.

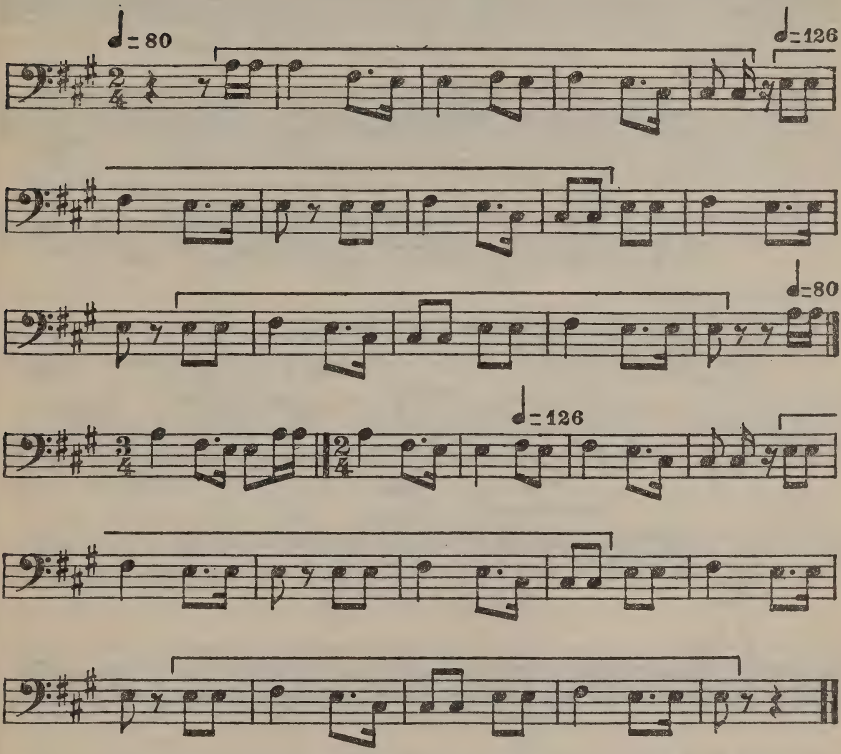
Characteristics of songs: Eight songs of the Cawunowin were recorded and have so many characteristics in common that they will be analyzed as a group. We note first the small compass of these songs. In the songs received from the east god the compass was from 8 to 12 tones, but four of the songs from the south god have a compass of 5 tones, two have a compass of 6 tones, and the remainder have a range of 7 and 8 tones. A majority end on the lowest tone of the compass and all are major in tonality. A majority begin in triple time, and six of the group begin on the unaccented count of the measure. An unusual variety of intervals occurs in these songs. A peculiarity occurring in four of these songs and very rarely noted in Indian songs is a change of tempo during the song. In No. 18 this change was gradual in the first rendition and abrupt in the later renditions, while in the other songs it was an abrupt change in tempo.

It will be noted that these were recorded by four different singers. At least two or three of the songs were sung in succession.

No. 18. Dancing Song from the South God (a)

(Catalogue No. 1573)

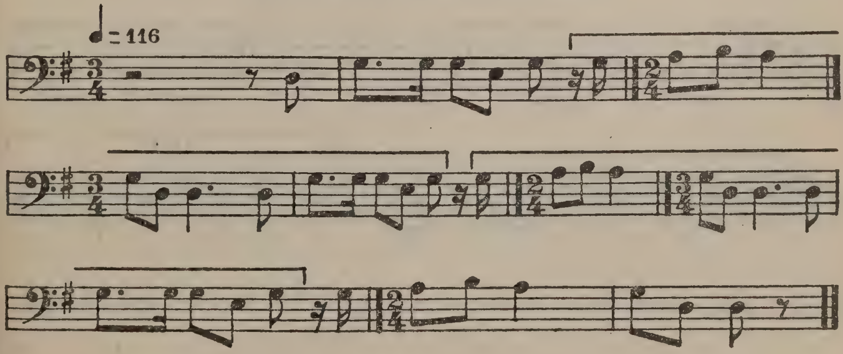
Recorded by AMAB



No. 19. Dancing Song from the South God (b)

(Catalogue No. 1623)

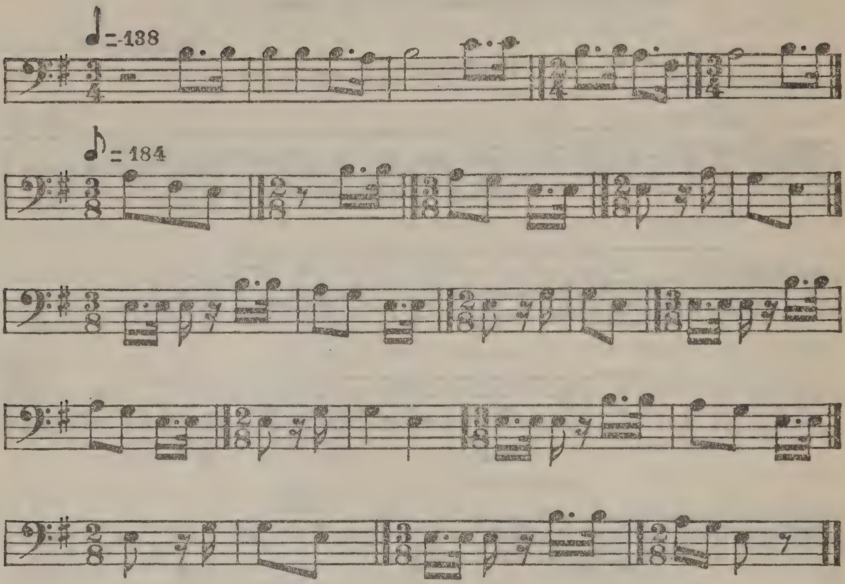
Recorded by LITTLE THUNDERER



No. 20. Dancing Song from the South God (c)

(Catalogue No. 1574)

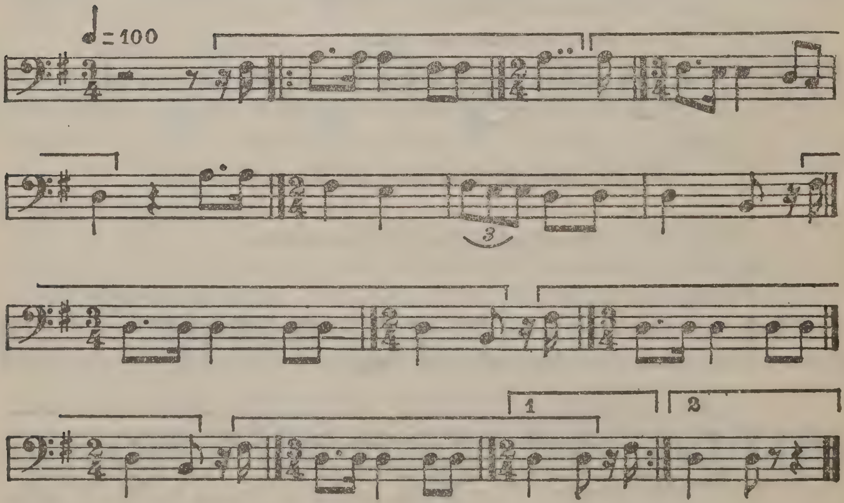
Recorded by Amab



No. 21. Dancing Song from the South God (d)

(Catalogue No. 1521)

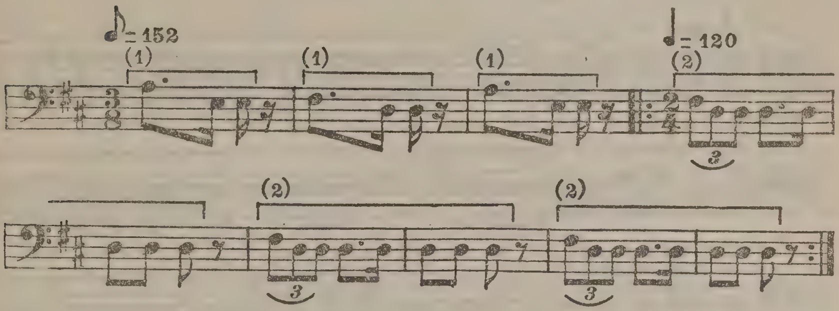
Recorded by Pigeon



No. 22. Dancing Song from the South God (e)

(Catalogue No. 1613)

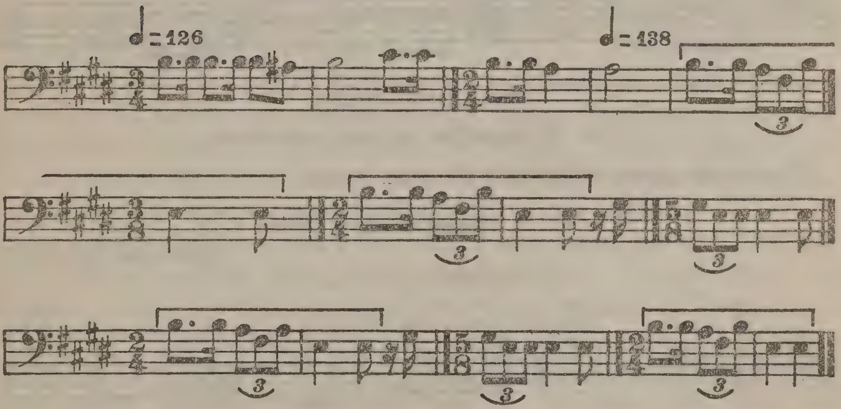
Recorded by Peter Fish



No. 23. Dancing Song from the South God (f)

(Catalogue No. 1614)

Recorded by Peter Fish

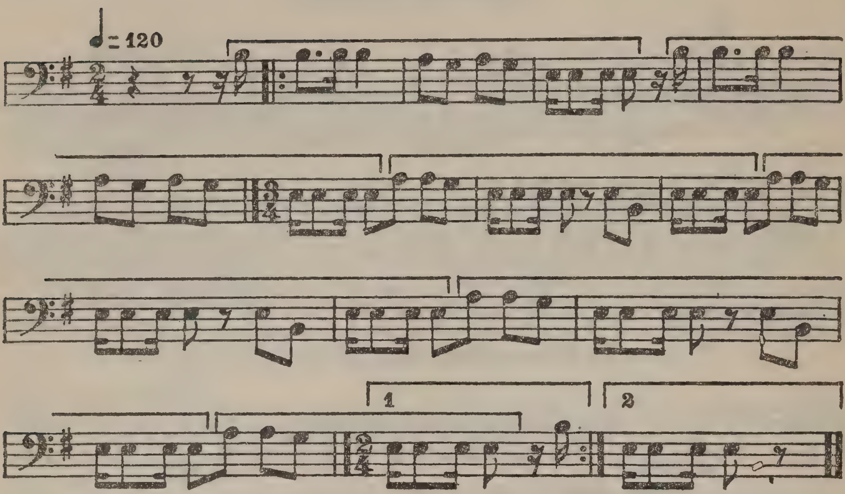


It is customary to dance and sing for the one who is "dressed up the finest." The following song is used in that manner.

No. 24. "My Gay Dress"

(Catalogue No. 1538)

Recorded by Pigeon



FREE TRANSLATION

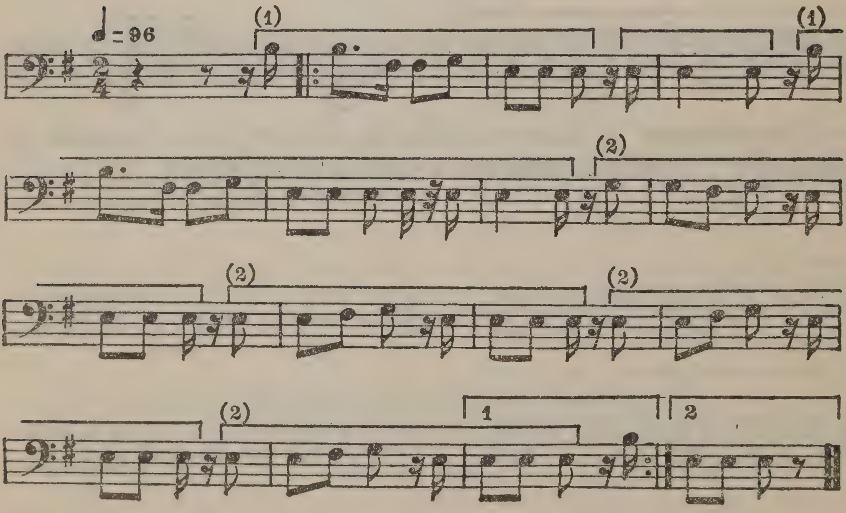
You will dance for me in my gay dress

The dance closes with the following song:

No. 25. Closing Song of Dance

(Catalogue No. 1572)

Recorded by Amab



THE GIFT OF MEDICINE TO THE MENOMINEE

There is no subject more closely intertwined with Indian customs than that of substances believed to have magic power, called "medicine." By means of these substances the Indian believes that he cures the sick and achieves success in the hunt, in war, and in love, as well as in all other undertakings. Among the Algonquian tribes the knowledge of the preparation and use of such substances is preserved and taught in the medicine lodge. The substances are usually vegetal, but animal and mineral substances often enter into the making of charms.[47]

The following legend of the origin of medicine was related by Pigeon and Amab, who said that all forms of medicine were developed from the four given to the little girl by the owl.

In olden times, if a child cried and the mother wanted it to stop, she said, "We will throw you outside and the owl will get you." Once a woman threw her little girl outside and said to an owl, "I'll give you this child." All the owls said to that owl, "Why don't you take the child? She gave it to you."

The owl took the little child to her home, which was a hole in a tree. It was round and brown and looked like a little round wigwam, when the child was inside. The owl had a little pail. She put the pail on the fire and cooked some blueberries for the child to eat, and she had a little wooden bowl for the child's food.

For a period of four years the child stayed with the owl, but the time seemed so short that it was called "one." By that time the girl had become a woman and the owl decided to take her back to her people, but before doing so she made four little bundles, or packets, of red squirrel hide, and placed in each a substance with magic power. Each packet contained a different sort of "medicine" and was tied with a different color in order to identify it. The packet tied with red contained "love medicine"; that tied with yellow contained a substance that would cause its owner to receive valuable gifts; that tied with black was "hunting medicine"; and the fourth packet, "tied with anything," contained medicine giving success in playing games. This was the first time that magic substances had been given to the Indians. The owl taught the young woman a song to be used with each sort of medicine and also gave instructions in the manner of their use.

The people were in the sugar bush making sugar when the owl brought the little girl back. The owl brought her to a place where she could see the smoke of the wigwams and said, "Your house is over there. You can see the smoke. You can walk over there." She sang the songs of the "love medicine" when she took the girl to that place.

It was almost dark when the owl said, "Granddaughter, look at me." She stood on an old log as she spoke. The girl looked and saw an owl and then she saw an old woman again. That was the first time that she knew she had been with an owl.

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[47] Cf. Densmore, Chippewa Customs: Uses of plants by the Chippewa Indians.

Afterwards the girl walked toward the smoke of the wigwams. Her mother came outside, saw some one standing in the dusk and said, "Is that you?"

She seized the girl, drew her into the wigwam, and said, "Who took you away?" The girl said, "An old woman about so high."

"What have you got?"

"Some medicine that my grandmother gave to me."

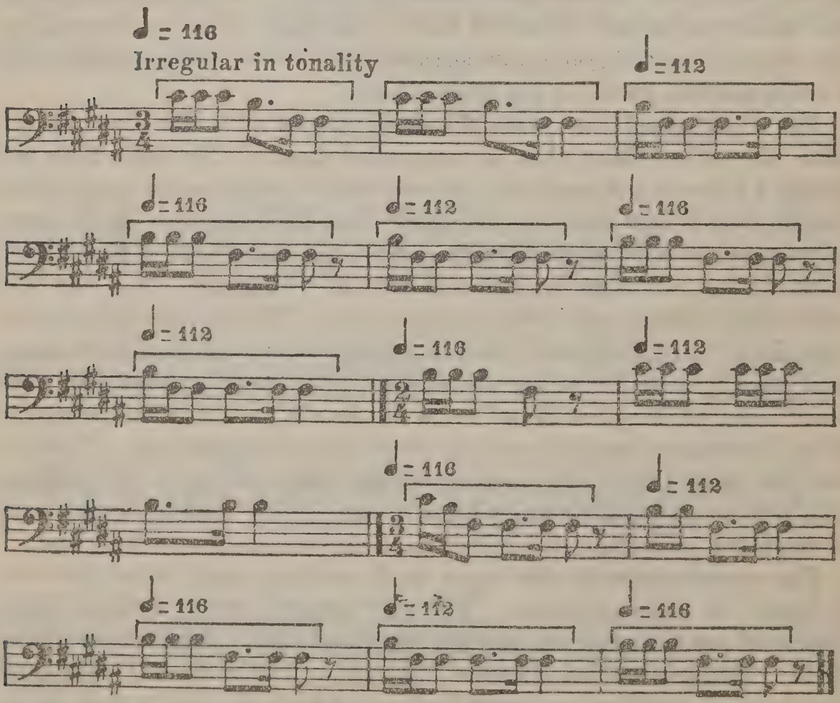
Ever since that time the Indians have had "medicine" for the four purposes, handing it down from one generation to another.

Two of the four songs given by the owl were recorded. The first was that with which the owl brought the girl back to her home and the words were said to refer to their nearness to the wigwams. This is the song of the love medicine. It was sung at the Owl Dance witnessed by the writer and recorded by one of the men who sang at the drum on that occasion. (See p. 194.)

No. 26. Song of Love Medicine

(Catalogue No. 1829)

Recorded by Pigeon



FREE TRANSLATION

Mi'aniu, owl
tcek'nepowĭn, obsolete word meaning "near by"

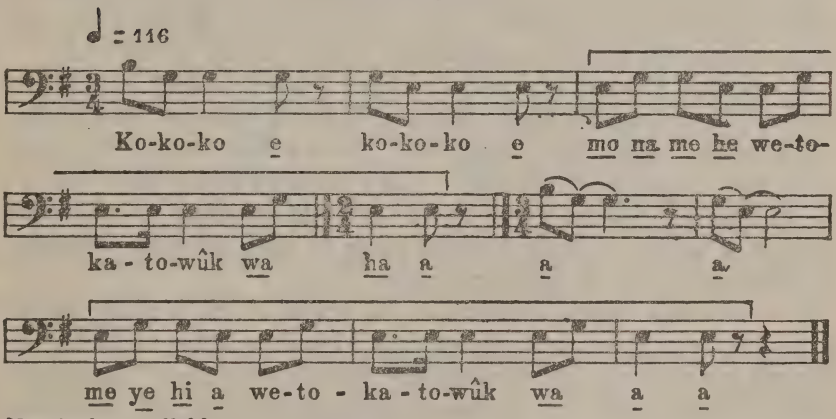
Analysis.—This melody contains only the tones F sharp, B and C sharp, and is classified as irregular in tonality. The interval of a fourth comprises almost half the progressions. All the phases have a descending trend and the song consists almost entirely of repetitions of the rhythmic unit. The performance was followed by sharp yells. This song and the song next following were characterized by the use of meaningless vowel syllables, as in many other songs concerning medicine power.

The next is the first song of hunting medicine. In the course of time each hunter had his own songs, which usually were in sets of four, but this was the original song.

No. 27. Song of Hunting Medicine

(Catalogue No. 1840)

Recorded by Amab


♩ = 116
Ko-ko-ko e ko-ko-ko e mo na me he we-to-
ka - to-wûk wa ha a a a
me ye hi a we-to - ka - to-wûk wa a a

Meaningless syllables are underscored

FREE TRANSLATION

koko'ko, horned owls
weto'katowûk, playing together

Analysis.—The transcription is from the first rendition of this song, the second rendition having different words in the latter portion with corresponding changes in note values. The song is based on the minor triad, and 14 of its 17 intervals are minor thirds. It is a pleasing melody with the gentleness that has been said to characterize the owl. In this, as in the songs of animal dances (Nos. 114–118), there was a hastening of the tempo in the latter part of the song, but the change was not enough to be indicated by a change in the metronome time.

HUNTING AND WAR BUNDLES

The medicine given by the owl formed the nucleus of certain packets of magic substances commonly called bundles. The use of such bundles is widespread, especially in the Mississippi Valley region, but "traces of the beginning of sacred bundles may be found among the Seneca, where the secret medicine of the tribe made as the result of a revelation is supposed to be composed of portions of the brains of all animals of the world, which was given with its accompanying rituals to certain young men by the powers."[48] Among the Winnebago and certain other tribes the bundle is the property of the clan and is inherited within the clan, but among the Menominee a bundle is the property of an individual. A man may have two or three bundles, such as a hunting bundle, a war bundle, and a lacrosse bundle, the number and their entire contents being known only to himself. Each bundle has certain songs that are sung when it is opened either to renew or to exert its power. The man who in recent years had the most bundles was Wecawanakwut, who is shown in Plate 11, *c*.

Among the Pawnee and certain other tribes a sacred bundle was received direct from the higher powers,[49] but it is said that the Menominee bundles, with a few exceptions, "have come through the intermediation of some minor power. The ordinary war bundles came via the thunderers, though made by the sun, the morning star, and the animals, while the hunting bundles came to men through Manabus, who got them from the greater powers."[50]

An interesting legend concerning the origin of the hunting bundle is related by Skinner, who states that Manabus, after receiving the hunting bundle from "his grandfather and grandmother" (the higher powers), looked into it and was disappointed to find few medicines. His "grandparents" knew this and took him to an island in the middle of a great ocean. The "grandfathers" opened the bag and began tapping two sticks together as they sang a song. Toward night Manabus saw the animals appearing, one after another, and thus he became convinced of the power of the hunting bundle. Then he gave the bundle to the Indians and taught them the songs which he had heard his grandparents sing, telling them to sing the songs whenever they opened the bundle.[51] This origin was not mentioned by the writer's informants, who attributed the origin of the hunting bundle entirely to the owl. According to these informants a hunting bundle always contained the medicine revealed by the owl and four sticks representing the legs of the deer, which was the animal chiefly hunted by the Menominee. It usually contained red or blue paint. The bundle of one hunter differed from that of another in the roots and medicines which it contained, these having been revealed to the hunter in a dream or purchased from someone who had received them in that manner. White buckskin was wrapped around the roots, paint and sticks, and the outer covering was of cloth, hide, or any desired material. Amab said that his grandfather's hunting bundle was about 24 inches long and about nine inches in diameter, and that it contained both red and blue paint. His grandfather's name was Wai′kwone′mi (Something in the mouth).

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[48] Skinner, Social life and ceremonial bundles, p. 95.

[49] Densmore, Pawnee music, p. 5.

[50] Skinner, Social life and ceremonial bundles, p. 95.

[51] Skinner, Social life and ceremonial bundles, pp. 140-142.

If a man kept his hunting bundle in his house it was placed in a trunk and a young girl was not allowed to go near it. When he was hunting and absent from his camp during the day he hid the bundle in a tree at a considerable distance from his camp, concealing it carefully, after taking out a small packet of medicine to carry with him. Wecawanakwut never kept his bundles at home, but kept them in a big swamp, where no one ever went. His hunting bundle was hung in a tree that was on top of piles of rocks. Wecawanakwut sewed the medicine in leather and put the packet in water long enough to soak the leather, then he fastened the bundle high in a tree where the sun would not strike it. There it dried so hard that the weather could not affect it. This medicine man was Mitchell Beaupre's cousin and once showed him the place where the bundle was kept. Beaupre tried to find it afterwards and "crawled over stumps and rocks for a day and a half," but could not find it, so cunningly was it concealed.

Distinct from the complete hunting bundle was the small packet of hunting medicine which resembled a man's personal charms of other sorts. Such a packet, exhibited in the Milwaukee Public Museum, contains only a wooden effigy of a bear and two pieces of the fur of a cinnamon bear. A hunter sometimes wore, as his "medicine," a turban made of wolf hide, as the wolf is the master of the bear. Probably this contained herbs known only to himself, and the wearing of the turban was undoubtedly in accordance with instructions received in a dream. (Pl. 12, *a*.)

Every hunter carried medicine to protect himself and his equipment from harm by evil influences. It was said that a "bad medicine man or woman" sometimes changed into the form of an owl and sat in a tree near the hunter's camp calling "Kay-ko-ko" like an owl. Such creatures could steal a man's bullets while he slept, and they could affect his gun so that he could not hit a deer, no matter how close he might be to the animal. If a man suspected that he was being influenced in this manner he took coals from the main camp fire and made a little fire on which he put some of this protecting medicine.

None of his companions noticed the action, but the owl smelled the medicine and did not come near the place.[52]

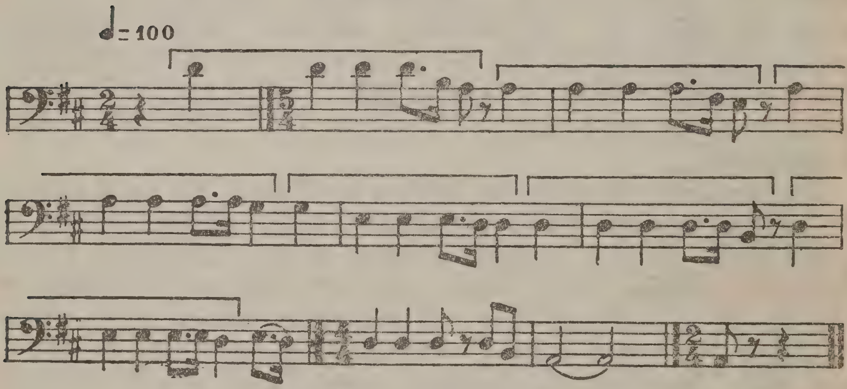
Wecawanakwut was willing to sell the knowledge of his hunting medicine, and if a man wished to buy it he took the man out and showed him the bundle. When a few steps away from the bundle he sang the songs of his medicine, then he said to the man, "I will show you the same root that is in that bundle." He then found a fresh plant, showed it to the man, and taught him the song that would make it effective. Wecawanakwut said, "People think there is no game around here, but I can always get game with this medicine."

It has been stated that the owl gave only four songs to the little girl, one for each sort of medicine, but Pigeon said that she gave four songs with the hunting medicine. According to Pigeon the owl said, "When you get home give this packet to your father. Tell him to take it into the woods and he will find that he can get all kinds of game." The following are the songs said to have been taught by the owl for use with a hunting bundle:

No. 28. "I Offer My Song"

(Catalogue No. 1506)

Recorded by Pigeon



FREE TRANSLATION

When I begin this I offer my song, so I may succeed in getting game

Analysis.—A peculiarity of this song is the 5–4 time, which continues until the third measure from the close, the repetitions of the rhythmic unit being also continuous to this point. The song contains 12 descending and four ascending intervals, only one of which is other than a minor third or a whole tone. The descending intervals of a fourth and seventh are prominent in the framework of the melody.

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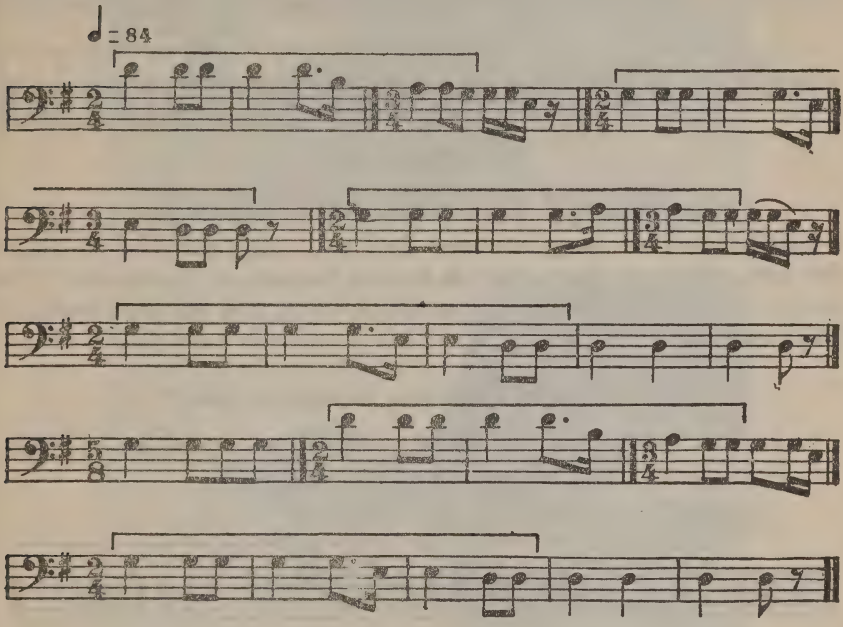
[52] The use of protecting medicines by the Chippewa is described in Densmore, Chippewa customs, p. 112, and in Uses of plants by the Chippewa Indians, p. 386. An incident of an owl's visit to a camp to cause starvation is related in Chippewa music, pp. 105–106, together with the song used to drive it away.

No. 29. "I Will Find Game"

(Catalogue No. 1507)

Recorded by Pigeon



FREE TRANSLATION

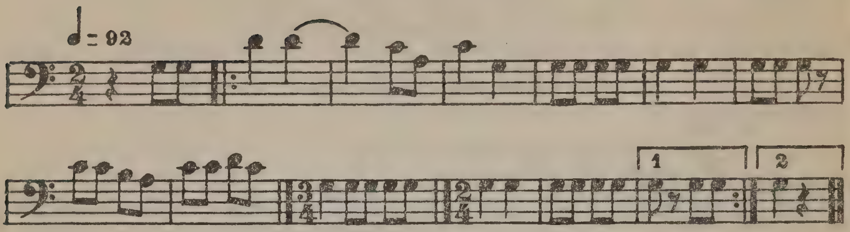
I am now going to look for game and am sure that I will find it

Analysis.—An interesting peculiarity of this song is the descending interval of a seventh which forms the boundary of two phrases. The song is major in tonality and about half its intervals are minor thirds. In the third and fourth occurrences of the rhythmic unit the opening tone was slightly prolonged. The general effect is similar to the song next preceding, but the melody is smaller in compass and more elaborate in form.

No. 30. "I Will Get a Buck"

(Catalogue No. 1508)

Recorded by Pigeon



FREE TRANSLATION

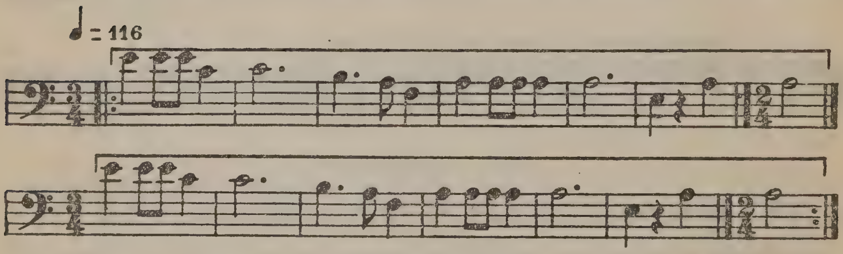
I am going to get a buck and I will pack him

Analysis.—This song is transcribed and analyzed with G as its keynote, although the melody is largely framed on the interval of a fourth. Only eighth and quarter notes occur, and the song contains only one rest.

No. 31. "I Will Shoot Him Through the Heart"

(Catalogue No. 1509)

Recorded by Pigeon

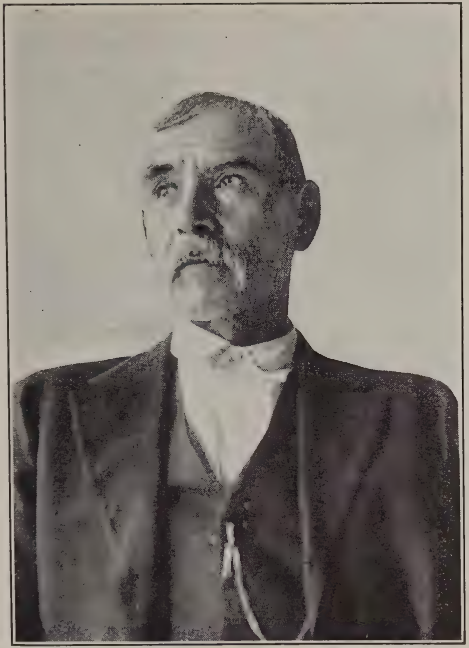


FREE TRANSLATION

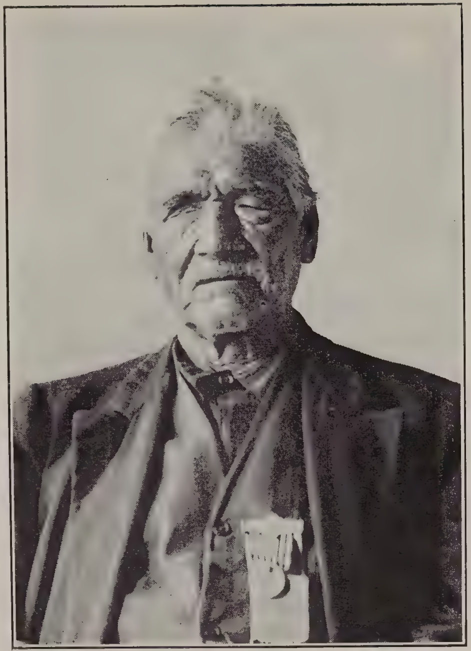
When I aim at a buck I will shoot him through the heart

Analysis.—The framework of this melody consists of a descending seventh followed by a descending fourth. It is interesting to note that these are followed by a rest, an ascending fourth and two tones, the second of which is prolonged. The descending seventh has been noted in songs of pursuit, and this peculiar ending of the phrases in this song may suggest the shooting and fall of the deer. This melody is minor in tonality and lacks the fourth and seventh tones of the octave. These are the tones lacking in the fourth 5-toned scale which is major in tonality.

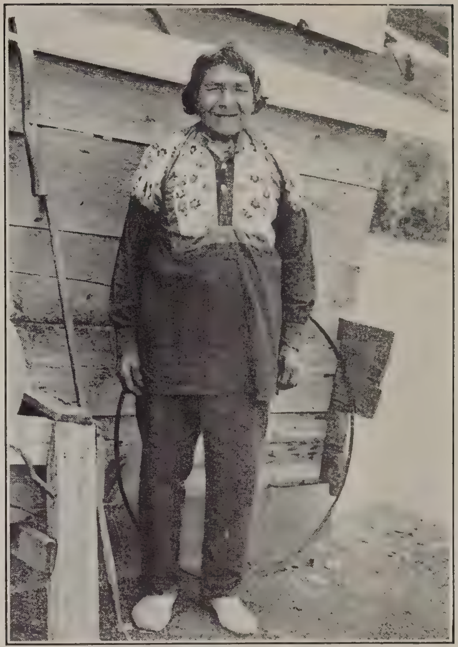
When David Amab (pl. 11, *a*,) was a boy he went on a hunting trip with his grandfather, who had a hunting wigwam near the river, 5 or 6 miles from his home. The frame of this wigwam was permanent and



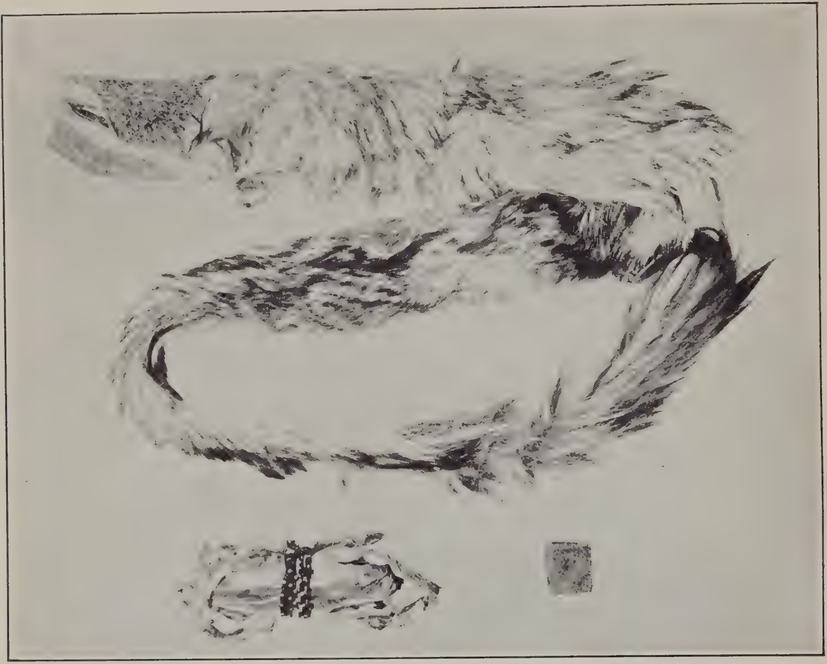
a, DAVID AMAB



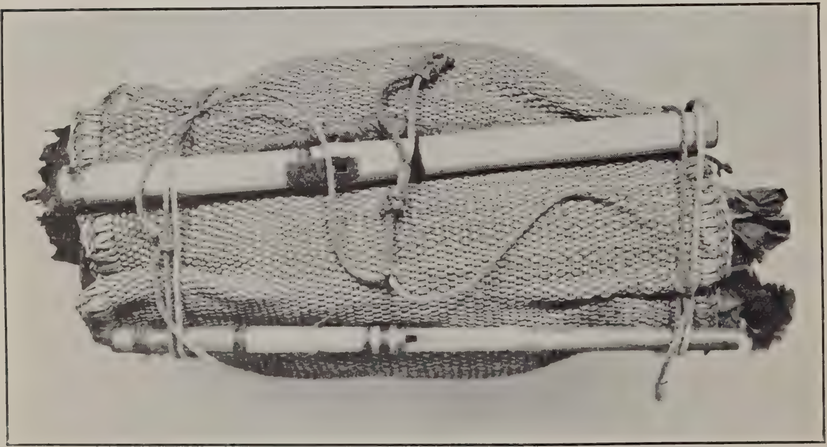
b, JOHN CAWUNIPINAS



c, WECAWANAKWUT



a, Turban and Packet of Medicine Used as Hunting Charm



b, War Bundle, Closed

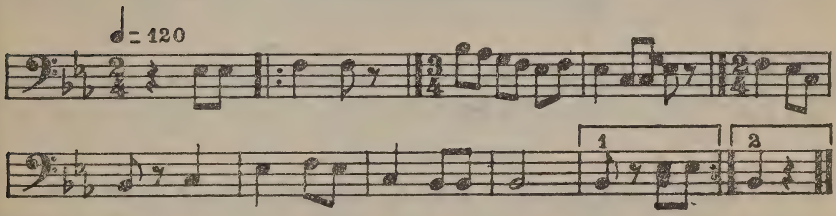
they carried the coverings with them. The opening of the hunting bundle took place on the night before the hunt. His grandfather told him to sweep the ground clean inside the wigwam, saying there must be no dust around when a medicine bundle is opened. Amab helped his grandfather prepare the sticks which were tapped together during the songs, and he helped cook the wild rice and other food for the feast, to be held after the bundle had been opened. The sticks used with these songs are called paka′sikona′tig. Those made for the writer were about 9 inches long, but it was not unusual for a hunter to use sticks that were longer. One stick was designated as the "beater," and a song concerning this stick was recorded, with the sticks tapped together as an accompaniment (No. 32).

When all had been prepared, Amab's grandfather spread a blanket on the ground and opened his hunting bundle, the contents resting on the white buckskin. A dish of food was placed in front of it and his grandfather sang his hunting songs, tapping the sticks together and pointing the "beater" in the direction he expected to take on the morrow. After these had been sung the food was eaten and the bundle rewrapped. Each man had his own songs and the four next following were used by Peter Fish and his father, their use of the songs continuing to the time when they were recorded (1927). A description of the hunting customs given by Peter Fish was substantially the same as that of Amab. These songs were recorded with an accompaniment of the sticks struck together sharply.

No. 32. "My Tapping Stick"

(Catalogue No. 1606)

Recorded by Peter Fish



FREE TRANSLATION

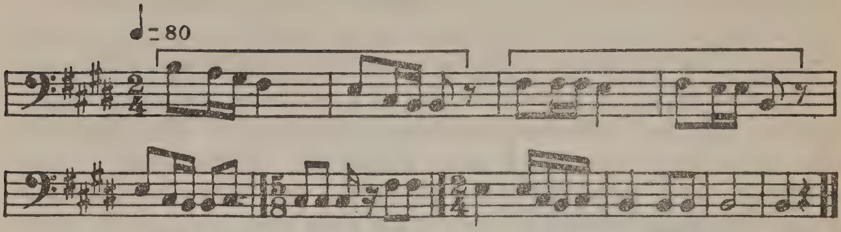
I am now going to use my tapping stick

Analysis.—The first count of the measure is emphasized more strongly in this than in a majority of Indian songs. Only one interval is larger than a minor third and the song contains only one semitone. The tempo is rapid and the melody consists of eighth and quarter notes.

No. 33. "You Are Struggling"

(Catalogue No. 1605)

Recorded by Peter Fish



FREE TRANSLATION

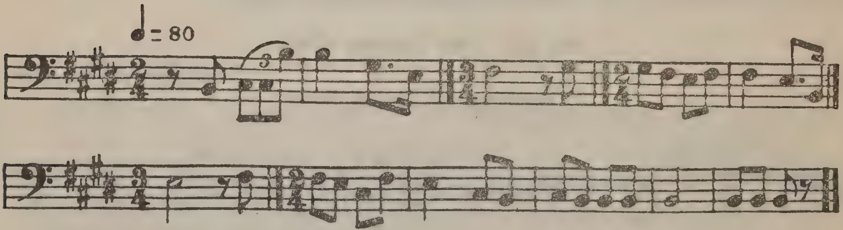
Tomorrow, when I am hunting, you will be struggling and I will shoot you through the heart

Analysis.—The descending phrases and short, frequent rests in this song are interesting in connection with the words. More than half the intervals are whole tones. Attention is directed to the close of the fifth and beginning of the sixth measure in which the use of C sharp gives an appealing effect. The closing phrase is rather emphatic in character.

No. 34. "The Slender-legged Animals"

(Catalogue No. 1607)

Recorded by Peter Fish



FREE TRANSLATION

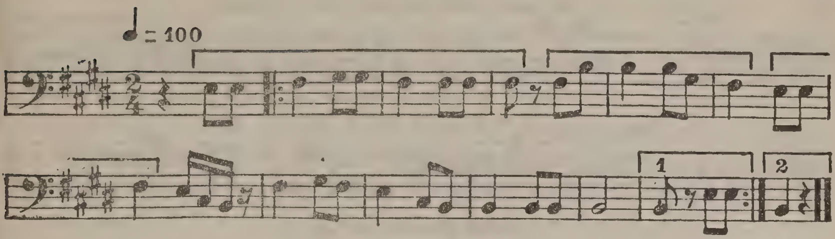
When hunting I want to see the slender-legged animals

Analysis.—There is a grace and charm in this melody which suggests the motion of a startled deer. The opening intervals are unusual and comprise an ascending whole tone followed by an ascending seventh. The song consists of three phrases, the first and second ending with a triple measure, while the third phrase is melodious and continues to the end of the melody. The lowest tone of the compass occurs four times, which is somewhat unusual. The tone material is that of the fourth 5-toned scale.

No. 35. "Tomorrow I Will Get Them"

(Catalogue No. 1608)

Recorded by Peter Fish



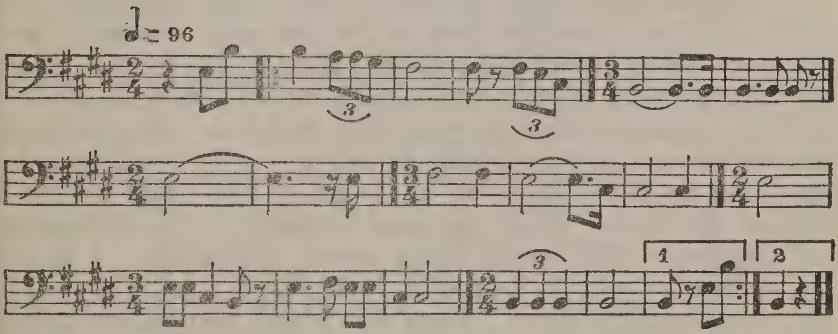
Analysis.—Three phrases occur in this song, the second having a descending trend of an octave and the third differing from the others in the omission of the introductory tones. About two-thirds of the progressions are whole tones. There is no change of measure lengths, which is unusual in Indian songs.

The following song was also used by Peter Fish and his father:

No. 36. "I Will See a Bear"

(Catalogue No. 1609)

Recorded by Peter Fish



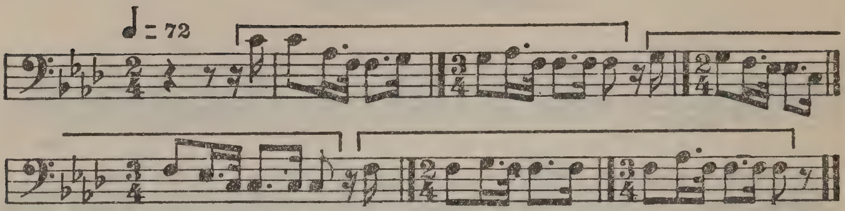
Analysis.—The characteristic motion of a bear is suggested by this song with its prolonged tones and small intervals. This song resembles others of the present group in having a compass of eight tones, lying partly above and partly below the keynote. It contains more tones than other songs of the group, all the degrees of the octave being present except the seventh.

Amab remembered one of the songs sung by his grandfather after the feast, while the contents of the hunting bundle were still exposed to view.

No. 37. Song After the Feast

(Catalogue No. 1575)

Recorded by Amab



FREE TRANSLATION

I bring the ewe deer

Analysis.—It is interesting to compare this with the songs next preceding which were intended to strengthen, or renew, the power of the hunting bundle. This song consists of three periods, like the preceding, but differs from them in its small note values and almost constant motion. The song is minor in tonality and lacks the fourth and seventh tones of the complete octave.

At the conclusion of the feast the hunting bundle was carefully wrapped in its coverings.

The next morning Amab's grandfather drew coals from their cooking fire, put finely shredded roots on the coals and "incensed" their guns, pack straps, and feet by holding them in the smoke. Cedar was not used in this incensing, although it formed part of the material used in a similar manner on some other occasions. Sometimes his grandfather sang in the morning as well as on the previous night. Sometimes he dipped his finger in the red or blue paint and put a little on his cheeks. Paint was used sparingly by the old people, and therefore a little packet lasted several generations. A hunter might carry the paint in his pocket during the day and replace it in his hunting bundle at night. Amab remembered that his grandfather took a little packet of medicine from the bundle when he went to hunt and put it back when he returned at night.

The hunt was continued four days, as the hunting bundle could be used only that length of time. The game was allowed to hang for a while, and the hunter incensed it before taking it home. Serious results would follow if a man's wife touched meat which had not been incensed in this manner. The meat would be defiled, she would suffer harm, and the man's hunting bundle would lose its power.

SONGS CONNECTED WITH WAR BUNDLES

The contents of a war bundle differed from the contents of a hunting bundle, although the general characteristics were the same. The writer's informants said that a war bundle always contained the skins of two sorts of owls and that other bird skins might be included according to the dream instructions received by the owner. The herbs and roots placed in a war bundle were believed to have particularly strong medicine power. The articles and herbs were wrapped in the soft tanned hide of a deer and around this was placed a wrapping of plaited rushes, secured by a thong. The rushes used in making this outer covering were boiled to make them soft and the bundle was sometimes called a "white mat" because of this covering.

The origin of the war bundle is described by Skinner, who states that the sun and the morning star looked down upon human beings and were moved by pity for their constant wars. In response to an appeal by these higher powers, the swift-flying birds promised to endow the warriors with their abilities, the buffalo promised to give them strength and courage, the weasel gave them cunning, and the pine snake the ability of ambush and stealthy escape. The sun and the morning star made these gifts into a bundle which the thunderers transmitted to mankind. According to this authority, all war bundles contain the skins of the swift-flying birds that are the warrior's chief protection, also skins of the pine snake and the weasel, and that buffalo tails are sometimes found in these bundles. He states, further, that a war bundle always contains "reed whistles for signaling to the braves, deer hoof rattles for accompanying the sacred songs, and the paint given by the thunderers to cure the wounded."[53]

A remarkable war bundle is shown in Plates 12, *b*, and 13. This is a double bundle, very old, and belonged to Frank Corn, who died in 1907 at the age of 88 years. He was a medicine man of great power in treating the sick, and his death was due to old age. The bundle is now the property of the Milwaukee Museum. Among its contents may be recognized the skins of birds, the deer hoof rattles for accompanying the songs, and the reed "whistles" that were used as war signals; also when the war bundles were opened, when victory dances were held, and on various other occasions of a ceremonial nature. According to John V. Satterlee, the material for these whistles was first obtained from a great distance, but in recent years they are made of sections of bamboo fishing poles. The small packets contain various medicines, the uses being known only to the owner of the bundle who received the knowledge in his dreams. Attention is directed to the tiny war club and gun, made of wood, which were also the personal charms of the bundle's owner. It was not unusual in the old days for a collection of such objects to be started in childhood. The parents of a boy might believe him to be a "thunder-child" and present him with the symbols of war; later he might dream of the thunder bird and acquire dream articles, and he might add to the group by later visions and experiences, and all these articles would be kept in his war bundle.

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[53] Skinner, social life and ceremonial bundles, pp. 7, 93, 102–103.

With a similar war bundle at the Milwaukee Public Museum is a piece of birch bark about 2 by 17 inches, on which the mnemonics of the war bundle's songs are inscribed. A war bundle at the American Museum of Natural History contains a robe of hide, painted with symbolic designs pertaining to the thunderers.

Distinct from the war bundles were the charms carried by individual warriors, instances being mentioned in connection with Song 128.

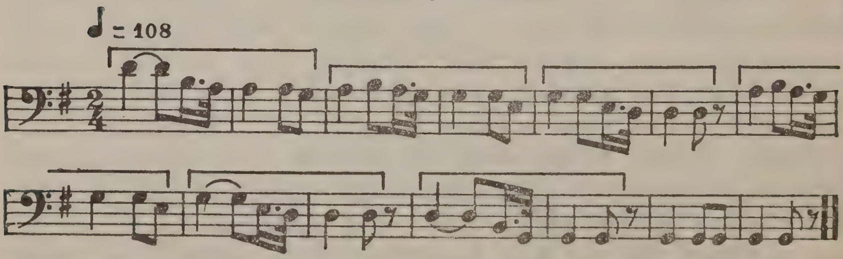
A war bundle was carried by its owner when on the warpath, and he might at any time give a feast to it in order to increase its power. On such an occasion he opened the bundle, exposing its contents, and placed tobacco beside it. The tobacco was not lifted ceremonially, but the bundle owner "talked" to the four wind quarters and the sky. He did not address the earth. Amab said that his grandfather and his father-in-law had war bundles and he had seen them opened; the procedure resembling that described on page 37 in connection with the lacrosse bundle.

A group of four songs belonging to a war bundle was recorded by Pigeon, who said they were received from the thunderers. These songs were sung at a feast to the war bundles and were intended to make its power effective. They were accompanied by a water drum and three gourd rattles. The words are in the Chippewa language.

No. 38. War Bundle Song

(Catalogue No. 1510)

Recorded by PIGEON

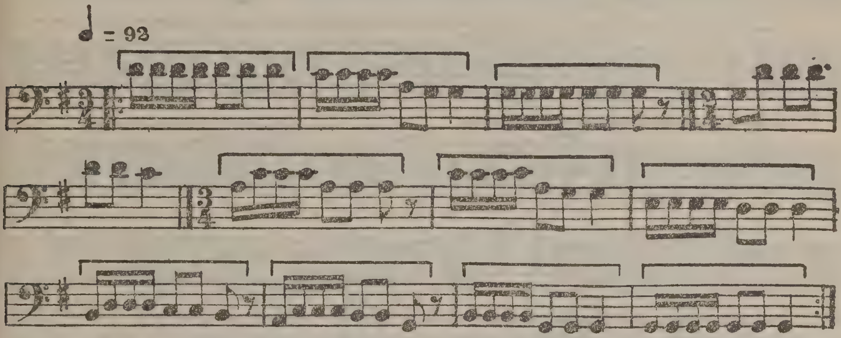


Analysis.—This song has a range of 12 tones, beginning on the highest and ending on the lowest tone of the compass. The melody tones are those of the fourth 5-toned scale and the progressions, with two exceptions, are minor thirds and major seconds. The rhythmic unit has a descending trend and is continuous throughout the song, except in the two final measures.

No. 39. Song When Opening War Bundle

(Catalogue No. 1513)

Recorded by PIGEON



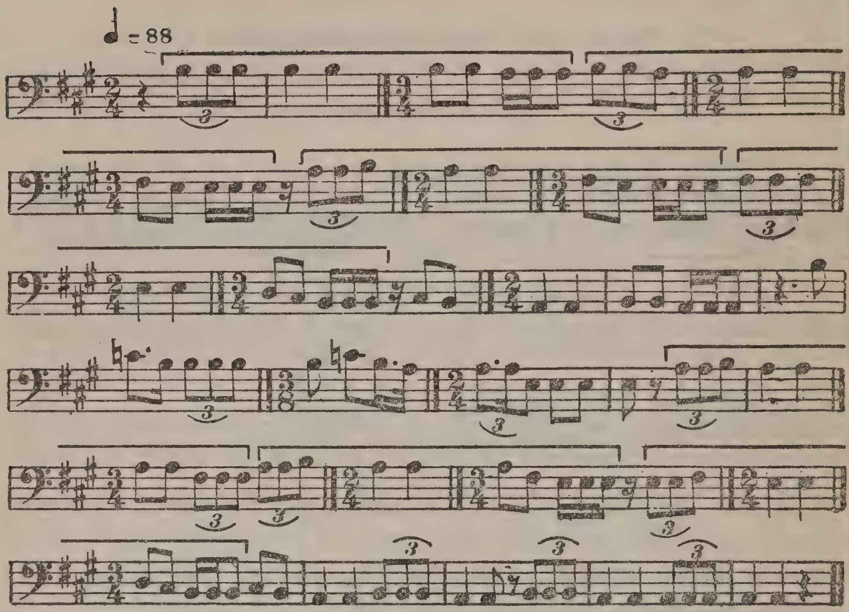
Analysis.—The rhythmic unit is continuous throughout this song except in the fourth and fifth measures, this change in rhythm giving character to the melody. The song, like that next preceding, has a compass of 12 tones, beginning on the highest and ending on the lowest tone of the compass. About two-thirds of the intervals are minor thirds. The song contains all the tones of the octave except the seventh.

The words of this song mention the "great water," which is considered a source of power by members of the medicine lodge.

No. 40. War Bundle Dance Song (a)

(Catalogue No. 1514)

Recorded by Pigeon



FREE TRANSLATION

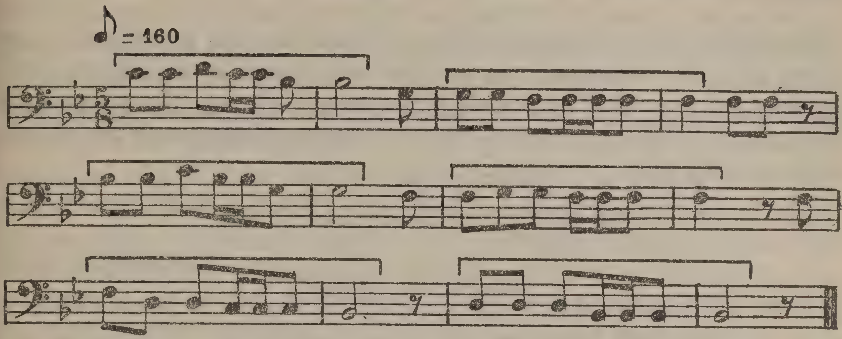
In the middle of the great lake I went around

Analysis.—A peculiarity of this song is the unusual number of repetitions of a tone, thus the first occurrence of the rhythmic unit contains 10 tones and only one progression. It is interesting to note the break in the rhythm, with the triplet suggesting a repetition of the rhythmic unit. Near the close of the song a triplet of eighth notes is again followed by a rhythm different from that of the rhythmic unit. The song has a compass of 10 tones, the highest tone of the compass occurring midway the length of the melody

No. 41. War Bundle Dance Song (b)

(Catalogue No. 1515)

Recorded by Pigeon



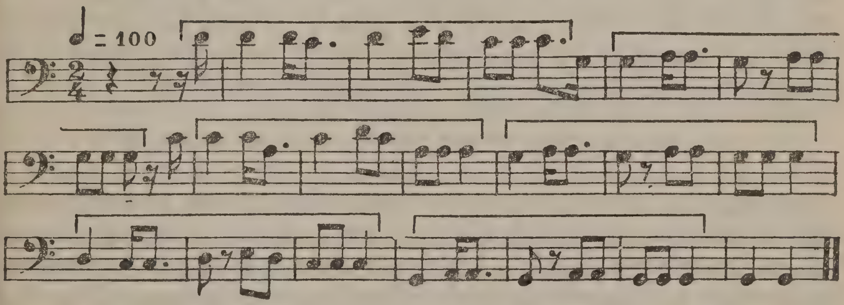
Analysis.—The chief characteristic of this song is the 5–8 time which continues throughout the melody. The song is further characterized by a steadily descending trend which extends over the compass of 10 tones. The tempo is rapid and the rhythm is well marked and continuous. Progression is chiefly by whole tones and the song is based on the fourth 5-toned scale.

The two songs next following are connected with the use of the bundle on the warpath. Each of these songs was sung twice when used to bring success. In the first song the bundle is being carried by its owner.

No. 42. He Carries the War Bundle

(Catalogue No. 1511)

Recorded by Pigeon



FREE TRANSLATION

He walks and carries it on his back

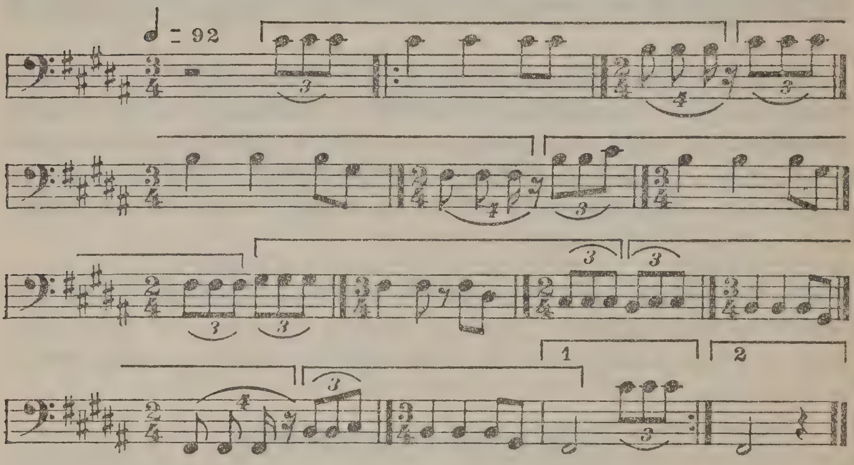
Analysis.—The rhythmic structure of this song consists of six periods, the first, second, and third of which begin with an unaccented tone which is omitted in the later periods. A short rest occurs midway the length of the second and last three periods, which is somewhat unusual. The song has a compass of 12 tones and is based on the fourth 5-toned scale.

Concerning the next song it was said that the war party had made camp and the owner of the bundle had placed it on the ground, putting tobacco on it as he sang this song. It was the purpose of the song to cause a fog so that the warriors could approach the enemy without being seen.

No. 43. The War Bundle Causes a Fog

(Catalogue No. 1512)

Recorded by Pigeon



Analysis.—In frequent repetitions of tones this song resembles No. 40, recorded by the same singer. More than two-thirds of the progressions are whole tones, but the melody is lively and interesting. It has a compass of 12 tones and a steadily descending trend, containing 17 descending and only 7 ascending progressions.

SONG CONNECTED WITH A BOY'S FAST

Among the Menominee, as in other tribes, there formerly were certain customs connected with puberty. A boy was expected to fast and to secure a vision. A girl also fasted and hoped for a vision, but her fast was not surrounded with so much strictness as that of a boy. She placed a round dot of charcoal on each cheek, but a boy blackened his whole face for fasting. A girl was considered fortunate if she dreamed that she had a husband who was a good hunter. If she dreamed of tallow in her mouth it was considered a sign of wealth. The girls, as well as the boys, made "charms" representing the subject of their dream and kept the charms with the care accorded such objects in all Indian tribes.

A boy was prepared for his fast by his father or by a medicine man. He blackened his face with charcoal, and if he were a little boy he played near his home or perhaps went on little hunting expeditions during the day but stayed in the house at night. If he were old enough, he went away from home for his fast, and his parents went frequently to question him concerning the progress of his effort. Drink as well as food was prohibited during the period of fasting, but the child held a bullet in his mouth so that his mouth would not become dry. If even a tiny bit of food were taken the fast was considered broken and must be begun again. The time of the fast might be a single day for a little boy, or periods of two to four days for older boys, and these periods might extend over a whole year before the boy secured a dream that was satisfactory to his parents. It was believed that the longer the fast the stronger would be the power received in the dream.

In the old days, according to Amab, a boy who desired to fast went out and cut a basswood sapling, either his full height, one-half or one-fourth his height, the length of the stick being a measure of his determination to secure a dream. He removed the bark from the stick and cut rings around its entire length, the rings being about 1½ or 2 inches apart. Then he charred the stick in the fire and placed it upright in a corner of the wigwam. A boy's fast was usually begun in October. When he began to fast he broke off one section of the charred stick, pulverized the charcoal in his hand, and put it on his face. He kept the stick and broke off similar sections as might be required.

After a boy had begun to fast he was questioned by his father at frequent intervals, and the boy told whatever had appeared to him. If the father was not satisfied, he said, "That is not a good dream. You had better eat and start over again.' So the boy ate and entered upon another fast. His experience might be the same on the second night, and his father would again tell him to "eat and start over again." If a boy dreamed of the thunderers, an eagle, the sun, or the moon, he was told to put on more black paint and continue his fast in the hope that the same dream would come again. This could be continued an indefinite time, and the boy was urged to go without food as long as possible. It was said, "If you are getting a good dream you must hang on to it." In this way the power of the dream was increased. Many boys dreamed of the sun in the old days. A song often came with a dream, and it was considered good to get two songs. When these were sung at a gathering the people danced during the second song. If the thunderers were heard "singing" they made a sound like that made by the spirit women and described on page 31.

The benefits believed to be received in a dream were similar to those recorded in other tribes and included success in war, hunting, and the treatment of the sick.

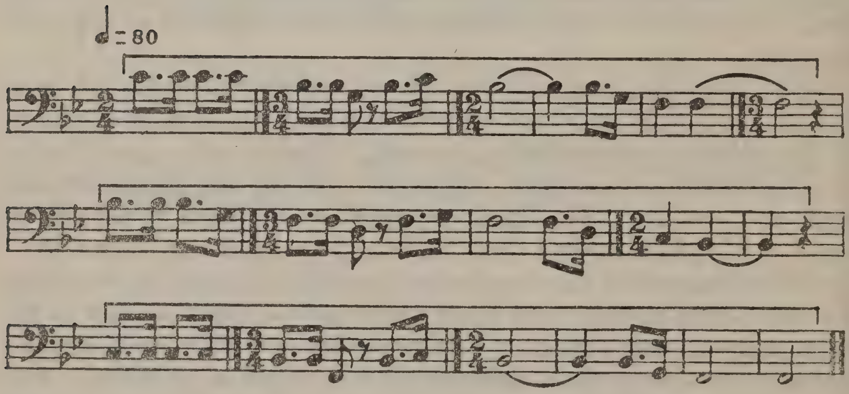
It sometimes happened that a boy who had failed to obtain a dream was reluctant to try again. His parents then placed two dishes before him, one containing food and the other containing charcoal, and he was told to choose between the two. If he chose the food, it meant that he preferred a life of ease to the securing of a dream, but he if chose the charcoal, he blackened his face and made another attempt to secure a vision. This is interesting, as it placed the decision upon the boy himself, while the institution of his first fast had been under parental guidance.

Cawunipinas said that his father was a medicine man and that the boys often came to him in order that he might prepare them for fasting. He remembered that his father sang his own dream song at these times, hoping that the spirit which appeared to him in his dream might appear also to the boy. His father's name meant "From the eagle in the south." His dream was of the eagles, and the chief purpose of the dream was the securing of game. The following is the song thus sung by his father.

No. 44. "I Am Standing On a Cloud"

(Catalogue No. 1577)

Recorded by Cawunipinas



Analysis.—This song consists of three repetitions of a long rhythmic unit. Its chief peculiarity is the rhythm of the ascending progressions. This gives an effect of cheerfulness to the melody. The tone material is that of the fourth 5-toned scale and the song has a compass of 12 tones.

DREAM SONGS

The importance of the dream song is indicated by the many phases of Indian life in which it formed a part.

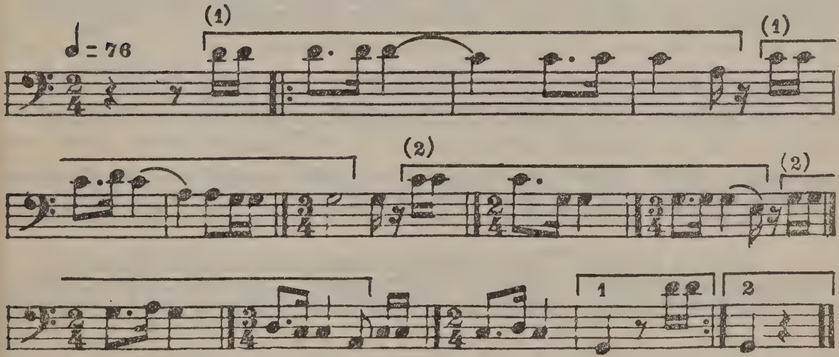
When Pigeon was a boy he sometimes fasted two days at a time, abstaining from both food and drink. At last he secured a dream which gave him power to treat the sick, and said that his own advanced age proved the power of his dream. Pigeon's treatment of the sick is described in the section on that subject (pp. 111–118). In his dream he saw two birds which gave him songs. The first bird (a crow) was said to "come from the south when the weather begins to get warm," and the second bird (a raven) was said to "stay here all the year." In the first song the birds are speaking to him and giving him authority to treat the sick, and the second song was intended to be used by him in his treatments. The melody of the two is practically the same and the transcription is from the first record.

Dream songs of this sort were sung at gatherings connected with the drum religion.

No. 45. Pigeon's Dream Song

(Catalogue No 1541)

Recorded by Pigeon



FREE TRANSLATION

Your tribe will come to you to be cured of sickness

Analysis.—Attention is directed to the extended compass of this and the eight succeeding dream songs. Six of the group have a compass of 12 tones, the others having a compass of 13 and 9 tones. The present melody is based on successive fourths. It is interesting to compare the two rhythmic units of this melody, which begins with the same count divisions. The first unit contains only 2–4 measures, but the second unit contains a triple measure and changes the dotted eighth from an accented to an unaccented count. The two renditions are uniform in every respect. Progression is chiefly by whole tones, and in this, as in the song next preceding, the manner of rendition was characterized by a sliding of the voice from one tone to another.

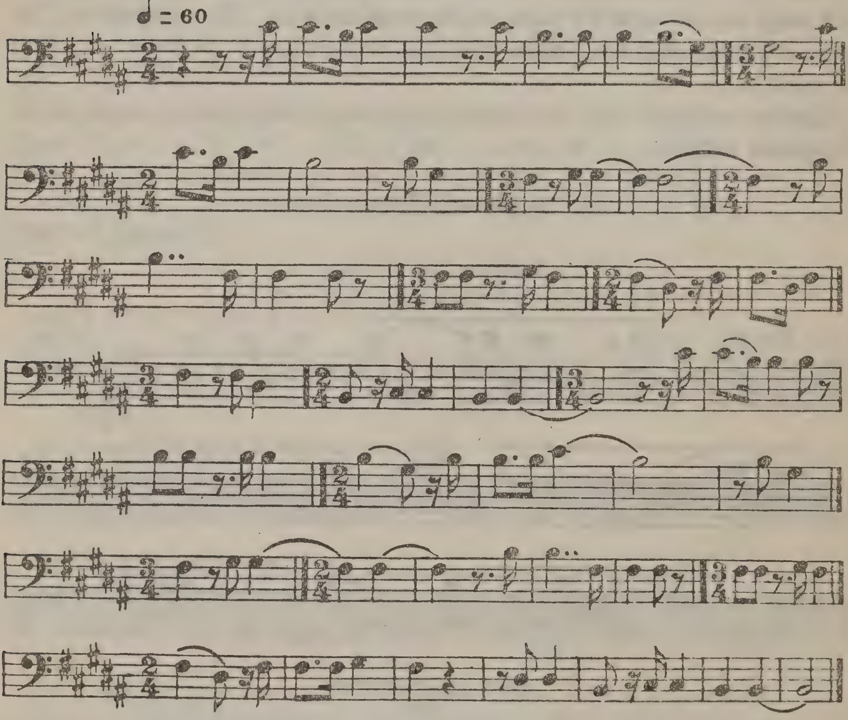
The same singer recorded two dream songs which he received from his uncle, who lived to old age and used the songs in treating the sick. His uncle's dream was concerning a bird that "has a white head and stays up high in the sky." (See Nos. 72, 73.)

The next song belonged to the singer's father, who was mentioned in connection with No. 44.

No. 46. Dream Song

(Catalogue No. 1578)

Recorded by CAWUNIPINAS



FREE TRANSLATION

In the heavens a noise like the rustling of the trees

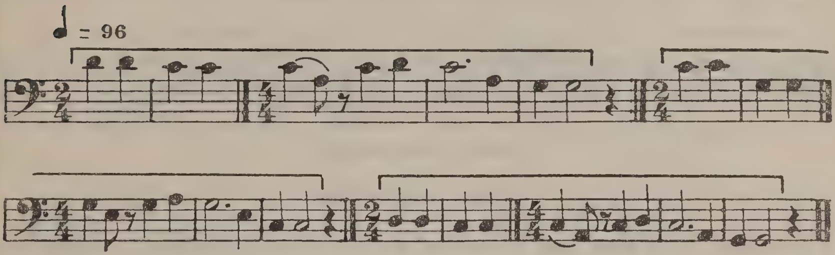
Analysis.—This song is peculiar in that a large number of progressions are on the higher tones of the compass. The song contains no rhythmic unit and the rhythm is given by accenting the first tone of each measure. In many instances the accented tone is preceded by an unaccented sixteenth note which gives it prominence. More than half the progressions are whole tones and the manner of rendition, with a sliding of the voice, was the same as in the song next preceding, which was recorded by another singer.

Two unusual and interesting dream songs are concerning the sun which, it is said, spoke to the man in his fast. These are a pair and the people danced during the second song.

No. 47. Dream Song Concerning the Sun (a)

(Catalogue No. 1579)

Recorded by Cawunipinas



FREE TRANSLATION

I am the one, traveling

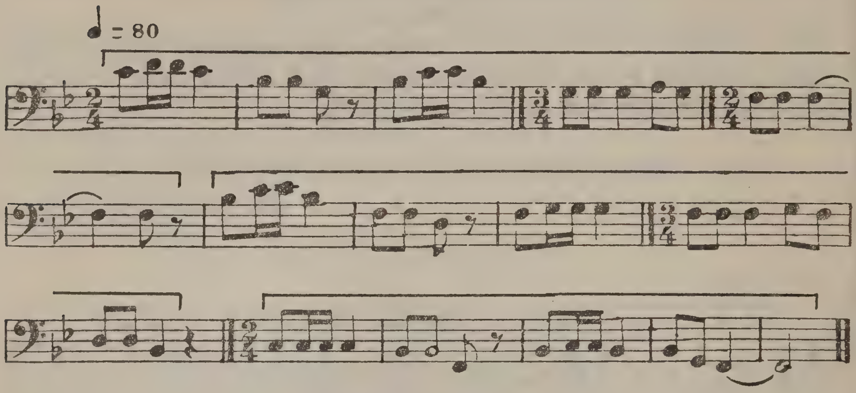
Analysis.—A peculiarity of this song is the measures in quadruple time. There is no secondary accent and the tones can not be transcribed as 2–4 measures. Quadruple measures are exceedingly rare in the Indian songs under analysis. The song has a steadily descending trend over its compass of 12 tones and consists of three repetitions of the rhythmic unit. The two renditions were uniform in every respect.

During the next song the people rose and "danced it out."

No. 48. Dream Song Concerning the Sun (b)

(Catalogue No. 1580)

Recorded by Cawunipinas



FREE TRANSLATION

I know the heavens

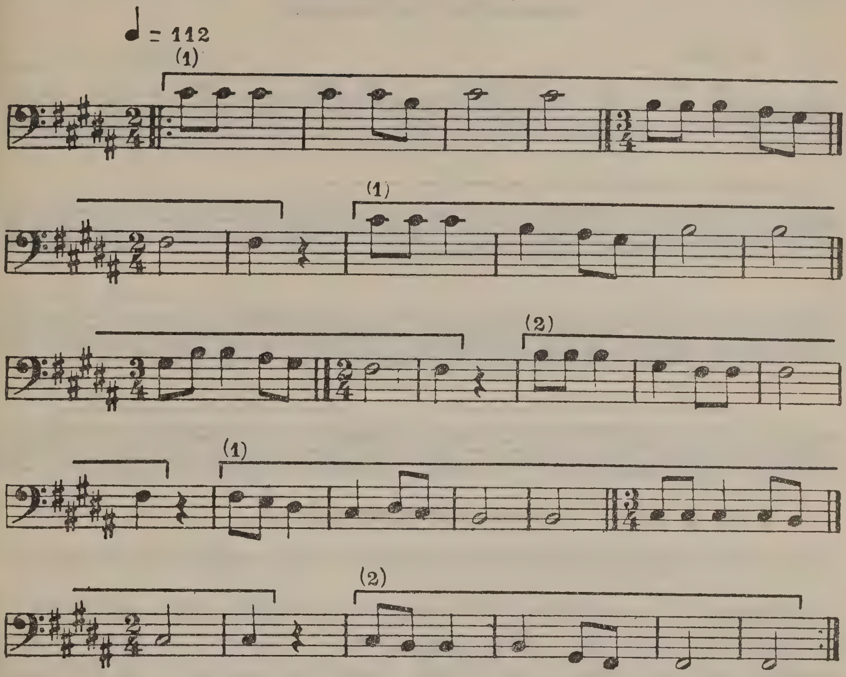
Analysis.—This song, like the song next preceding, consists of three periods, which is a structure occurring less frequently than four periods. The triple measure, occurring midway the length of the rhythmic unit, seems to steady the rhythm. The song has the unusual compass of 13 tones and did not vary in its repetitions. The interval of a fourth is prominent in the framework of the melody.

The two songs next following constitute a pair, the people dancing during the second song.

No. 49. Song of the Thunderers

(Catalogue No. 1581)

Recorded by CAWUNIPINAS



FREE TRANSLATION

We are coming and will cover the earth

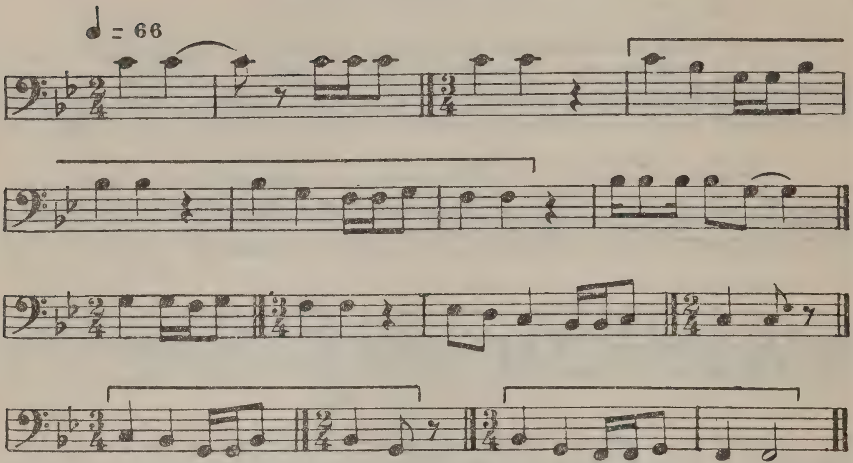
Analysis.—All the tones of the octave occur in this song, which is major in tonality, melodic in structure, and has a compass of 12 tones. Two rhythmic units occur, the phrase designated as the second unit being similar to the first phrase of the first unit. It is thus designated for convenience in observing the rhythmic form of the song. About two-thirds of the intervals are whole tones.

The second song of the pair is concerning certain birds that are said to be white, as large as eagles, and are said to fly very high (buzzards). As an evidence of their great power it was said they "can kill an otter in the water when they come down from the sky. They come down and get him, take him up and eat him."

No. 50. Song Concerning the Kinewuk

(Catalogue No. 1582)

Recorded by Cawunipinas



FREE TRANSLATION

The voice of the kinewuk comes before them announcing their approach

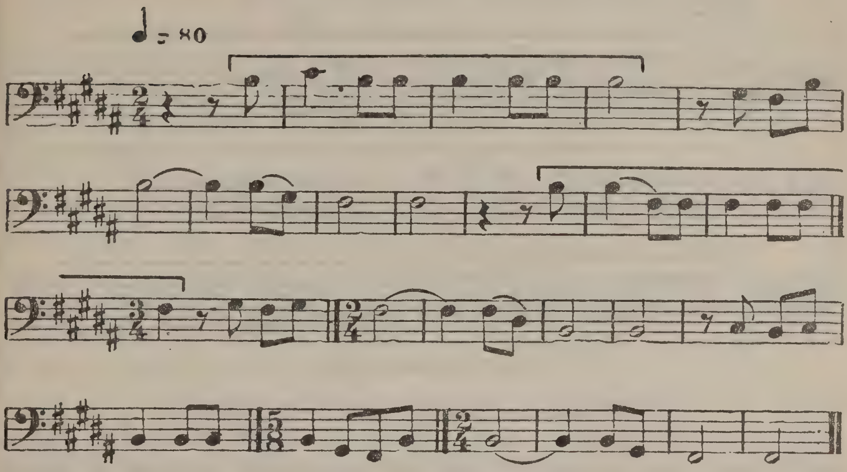
Analysis.—The tempo of this song is unusually slow, although it was used for dancing. The characteristic phrase consists of two sixteenth notes followed an eighth, occurring on the final count of the measure. It is interesting to compare the occurrences of this phrase in the rhythmic unit and in other portions of the melody. The song has a compass of 12 tones and lacks the seventh tone of the complete octave.

An interesting dream song is concerning a "little whirlwind on the earth," called wawiä′natû (whirling air). The informant said the little conical cloud of dust that whirls along the ground has a little bug inside it that gathers up the dust and whirls it around. This song is probably very old, and its history and purpose are forgotten.

No. 51. Song of the Little Whirlwind

(Catalogue No. 1583)

Recorded by Cawunipinas



FREE TRANSLATION

The little whirlwind says, "One who whirls with the wind they call me, the spirits"

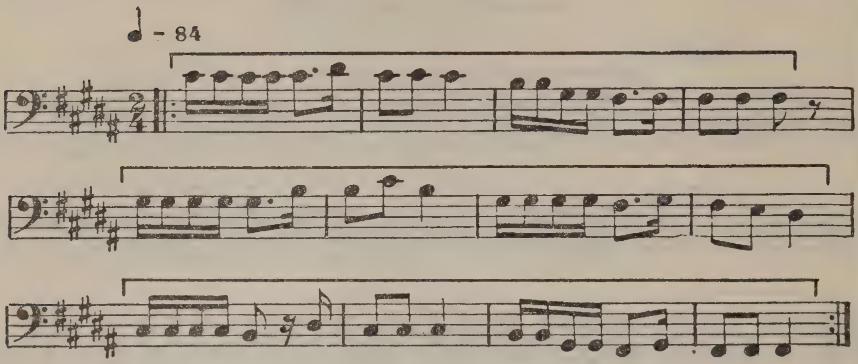
Analysis.—The subject of this song carries a suggestion of whimsical character to a member of the white race, but the Indian concepts of natural phenomena are different from our own. The melody is simple, with no notes shorter than eighths. It consists of three periods, each ending with two half notes. The 5–8 measure near the close was clearly given in both renditions. Like a majority of the songs received in dreams, this has a compass of 12 tones, is major in tonality and progresses chiefly by whole tones. The melody is chiefly based upon the interval of a fourth.

The two dream songs next following are connected with the buffalo. In explanation of these songs it was said that a man dreamed of a buffalo, invited his friends and made a speech which was followed by a feast. There was a large dish which was empty. The man said to his friends, "My dream says that you must use your head to tip this over." Many tried it and at last one man succeeded in upsetting the dish. The dreamer was asked, "Why shall we do this?" He replied, "Because all buffalo do it." In both these songs the buffalo is speaking. A similar performance was described by Amab, who has seen a man have a bowl of corn meal or such food and tell his friends to tip it over. Each tried in turn to upset the bowl by hitting it with the hand and finally one succeeded. This was said to be "like the ponies do." The action was in accordance with the man's dream and not for the purpose of making fun.

No. 52. Dream of Buffalo (a)

(Catalogue No. 1594)

Recorded by CAWUNIPINAS



FREE TRANSLATION

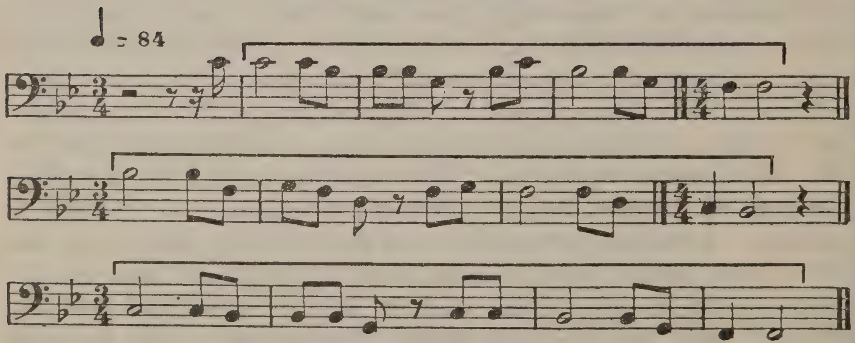
I am the chief of all the animals that walk

Analysis.—In this, as in several other dream songs, we find a rather unusual structure consisting of three periods, each containing the rhythmic unit. The trend of the melody is steadily downward. The upward progressions occur about midway through the melody and are followed by a descent of nine tones in four measures, every tone of the octave except one being included in this portion of the song. After an ascending third the melody descends six tones to the close. Attention is directed to the short rest in the last phrase. This is evidently a pause for breath, as a similar rest occurs in the preceding phrase of another rendition, without a rest in the final phrase. Such pauses are unusual in these songs.

No. 53. Dream of Buffalo (b)

(Catalogue No. 1595)

Recorded by CAWUNIPINAS



FREE TRANSLATION

In the south I stand

Analysis.—This is a particularly pleasing melody based on the fourth 5-toned scale. The compass is almost as large as that of the song next preceding and, like that melody, it consists of three repetitions of a rhythmic unit. It is interesting to note the descent at the end of each phrase, followed by a rest. Progression is chiefly by whole tones.

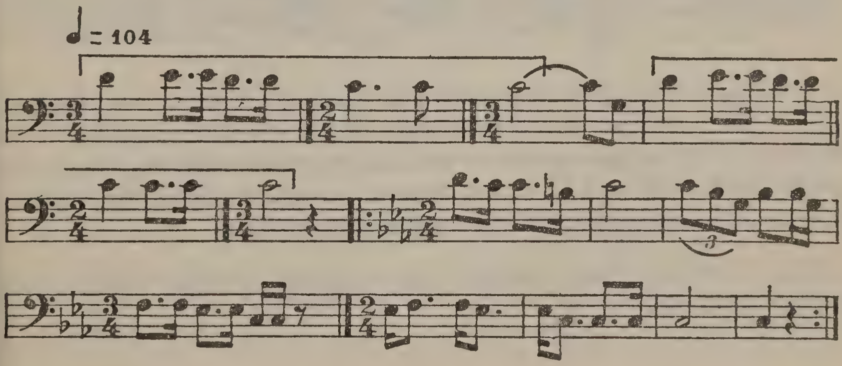
According to Skinner, the great underground bear was white in color, larger than a grizzly bear, and was killed by Manabus. "Beneath the earth there is, in the lowest tier, the great white bear with a long copper tail who, in addition to being the chief and patron of all earthly bears and the traditional ancestor of the Menomini tribe, is the principal power for evil." [54]

John V. Satterlee said that there was a mound near his uncle's house, and at one end of the mound there was a rock with a bubbling spring beside it. This spring was owned by the great underground bear. Someone "insulted the spring" by putting hot stones in it. This action offended the underground bear and charcoal came out of the spring, with water that foamed high. A man once saw the tracks of a bear that had come out of this spring. The tracks were round and there was red scum scattered about the place but no one knew where the bear had gone.

No. 54. Dream of the Underground Bear

(Catalogue No. 1618)

Recorded by Little Thunderer



Analysis.—The first portion of this song is on the higher tones of the compass and is major in tonality. The second portion introduces B flat and E flat and is minor in tonality, the keynote in both portions being C. We note the prominence of the fourth in the minor measures, a peculiarity which seemed to please the Menominee and was noted also among the Chippewa. The melody progresses chiefly by whole tones.

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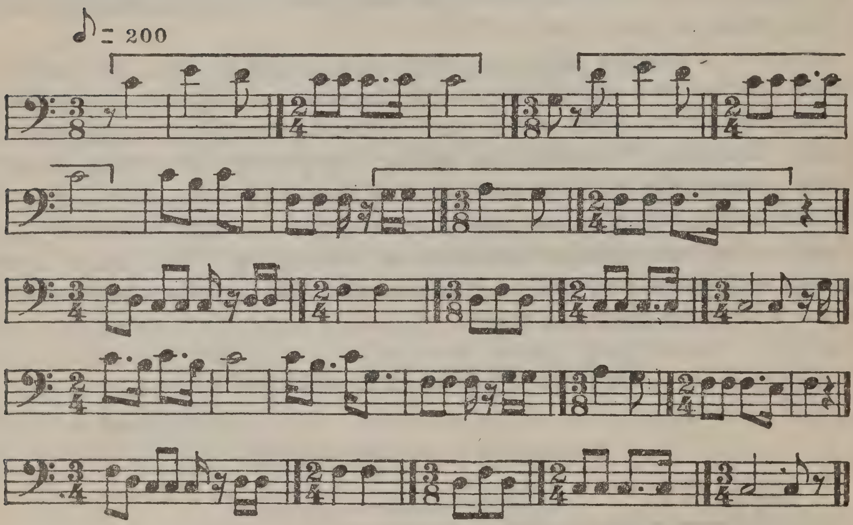
[54] Skinner, Alanson, Material culture of the Menomini, pp. 30-31.

The great underground bear, besides exercising his own power, was willing to join his power with that of the common bear for the benefit of the sick. Thus a man who had dreamed of a common bear might rise and dance at this gathering. It was said that the common bear "goes in and out of the ground" when there is little snow.

No. 55. Dream of the Common Bear

(Catalogue No. 1563)

Recorded by AMAB



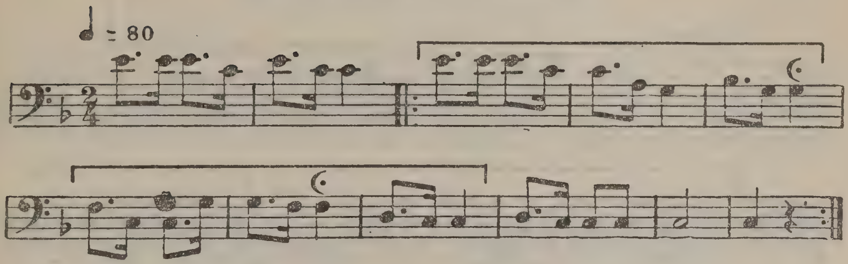
Analysis.—This song is peculiar in that the third is the highest tone of the compass and occurs only in the opening measure. All the tones of the octave occur in the melody, which is framed upon the major thirds C–E and F–A. It contains an unusual variety of intervals in both ascending and descending progression.

The following song recalled the "ancient buffalo" with their mighty strength.

No. 56. Dream of "Spirit Buffalo"

(Catalogue No. 1619)

Recorded by Little Thunderer



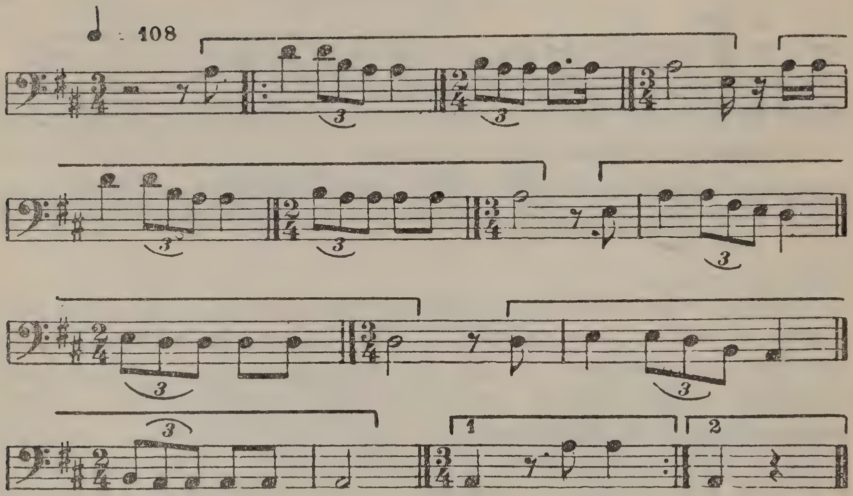
Analysis.—An interesting peculiarity of this song is the slight prolonging of certain tones marked ϵ, this occurring in both renditions. The first two measures are like the opening of the rhythmic unit. One-third of the intervals are major thirds, which is an unusually large proportion of that interval.

Among the Chippewa a dream of buffalo is a sign that great physical strength will come to the dreamer, the same word being used to indicate domestic cattle. It seems probable that, as the great underground bear gave power to the common bear, so the "spirit buffalo" assisted the domestic cattle that might appear to a man in a dream. The next song was said to be connected with a dream of domestic cattle and also associated with the dream of the ancient or spirit buffalo.

No. 57. Dream of Domestic Cattle

(Catalogue No. 1562)

Recorded by Amab



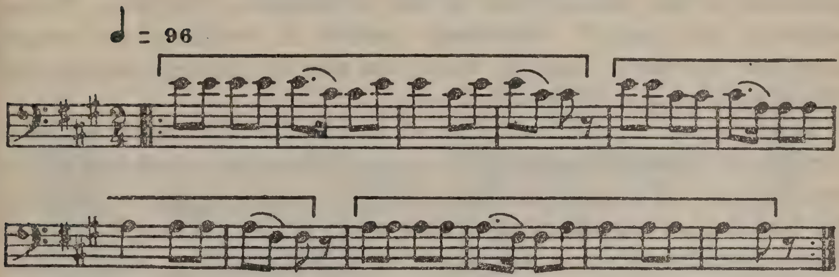
Analysis.—This is a vigorous melody, consisting of four repetitions of a rhythmic unit. The tones are those of the fourth 5-toned scale and the song has a compass of 11 tones. A triplet of eighth notes occurs on both the accented and unaccented portions of the measure. The first part of the song is based upon consecutive fourths.

The next song belonged to an old woman named Swan Woman (Binä′ciä′kiu) whose married name was Mrs. Corn. She lived to old age, and this was her dream song. It seems probable that the purpose of the song was to obtain gifts, as the old lady was said to have "used it on the storekeeper and others." The old lady was quoted as saying, "I fill my pipe with tobacco and a little medicine and the smoke is over the people." The use of "medicine" in a pipe was particularly subtle, as the smoking attracted no attention and the odor was widely carried. The custom of smoking certain roots to attract game was noted in the writer's work among the Chippewa (cf. Chippewa Customs, p. 129), and the plants thus used were the *Arctostaphylos uva-ursi* (L.) Spreng, *Aster novae angliae* L., and *Aster puniceus* L. The first name is mentioned by Huron H. Smith, but no use other than medicinal is given. (Ethnobotany of the Menomini, p. 35.) The other two plants are not noted by this author.

No. 58. Song for Working Magic

(Catalogue No. 1636)

Recorded by Katherine Laughrey



FREE TRANSLATION

The pipe that I use to do this

Analysis.—This song is based upon three intervals of a third, occurring one below another. The song opens with the descending interval E–C sharp, followed by C sharp–A, and A–F sharp, with a return to A, which is regarded as the keynote. With one exception the intervals are minor thirds. The song contains three periods, a structure that has been noted in several other songs said to have been received in dreams. A more frequent structure consists of four rhythmic periods.

THE MEDICINE LODGE

In its essential aspects the medicine lodge (Mĭtä′wĭn) of the Menominee is identical with the Grand Medicine Society (Mĭde′wĭwĭn) of the Chippewa.[55] On attending the Menominee medicine lodge it was found that the songs were practically the same as those used by the Chippewa, from the musical standpoint, and that many songs contained Chippewa words. For that reason no songs of the medicine lodge were recorded among the Menominee and the subject did not receive extended consideration.

The first account of the Menominee medicine lodge was written by Dr. Edwin James in 1826,[56] and Hoffman began his investigation in 1890, the results of Hoffman's study being embodied in his monograph on the Menominee Indians. A later study by Alanson Skinner gives the hitherto unknown origin myths and the rituals of the Menominee. This authority states that "the society seems to be of Algonkian, and presumably of Ojibwa, origin," and that at least three types of the ceremony once existed. These are: (1) The Dakotan type, still practiced by some bands of Winnebago in Wisconsin and Nebraska and by refugees near Portage La Prairie, Manitoba; (2) the Omaha type, formerly practiced by the Omaha, Ponca, Iowa, and Oto; and (3) the Algonkian type, which is actively practiced at the present time by the Menominee, Chippewa, Pottawatomie, and Sauk.[57] Mnemonic records of teachings and songs, inscribed on birch bark or wood, are not so common among the Menominee as among the Chippewa.

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[55] Cf. Hoffman, The Menominee Indians, pp. 66–137, and Mide′wiwin of the Ojibwa, also Bull. 45, Bur. Amer. Ethn., pp. 13–115, and Bull. 86, pp. 86–97 and 175.

[56] An unpublished manuscript in the library of the New York State Historical Society.

Four degrees are still maintained among the Chippewa, but, according to Skinner, no Menominee now living has taken more than two degrees. The medicine bag generally carried by persons holding the first degree is made of otter skin, while a man holding the second degree usually carries a bag made of a bird, mink, or weasel skin. If a person were advanced to the third degree he would receive a panther or bear foot bag, and the fourth degree is characterized by a bag made of the skin of a horned owl. Four articles are placed in the medicine bag of a newly initiated member, these being (1) the small white shells used in "shooting," (2) blue paint for painting the face of the candidate, (3) the "medicine" which is swallowed during the initiation, and (4) the medicine used for resuscitating those "shot" with medicine during the ceremony. In a bag made of otter skin the medicine is always kept in a pocket formed by the left foreleg of the hide, while in bags made from the skins of birds or very small mammals the medicine is kept in the skull. Any number of additional medicines may be kept in the bag, among these being the charm given the member by his dream guardian. Protective medicines are usually included to keep the owner from harm by "bad medicine" and evil charms. The otter skin is elaborately decorated (pl. 14, *a*, *b*), and colored feathers are thrust into the nostrils of every hide thus used in order to show the purpose of the bag. Concerning the origin of the bag it is said that "all the gods stripped off their animal nature as birds and beasts and became men, and the skins which they drew from them became all manner of medicine bags."

Every medicine bag had its own song, in addition to the songs of the several medicines it contained. Thus a bag which belonged to Oshkosh, the Menominee chief, was said to have contained 60 different medicines, each of which had a song to make it effective. The blue paint symbolized the sky, and with its application the candidate for initiation was instructed in the use of the simpler medicinal roots and herbs. Later he was instructed in more difficult and unusual medicines. The lodge and scenes within it are shown in Plate 15, *a*, *b*, *c*.

Mention has been made of the "shooting" which characterizes the ceremonies of the medicine lodge. In this action the medicine bag is thrust forward toward an individual with the violent ejaculation

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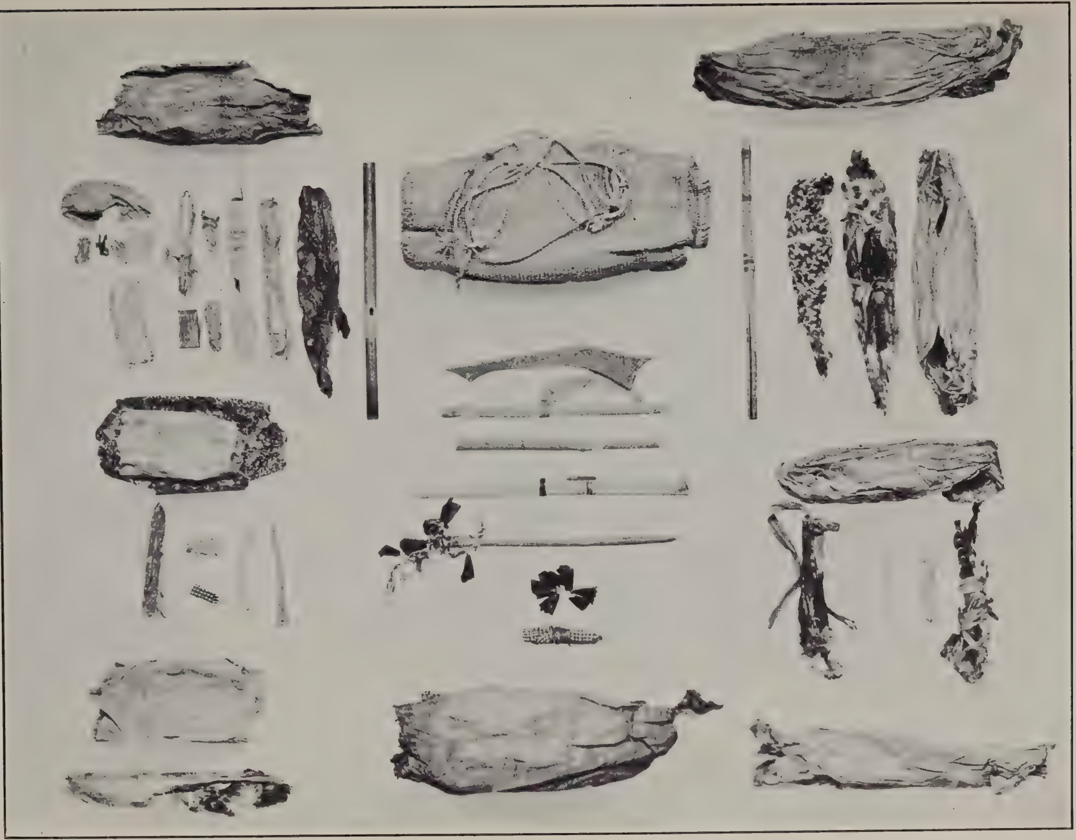
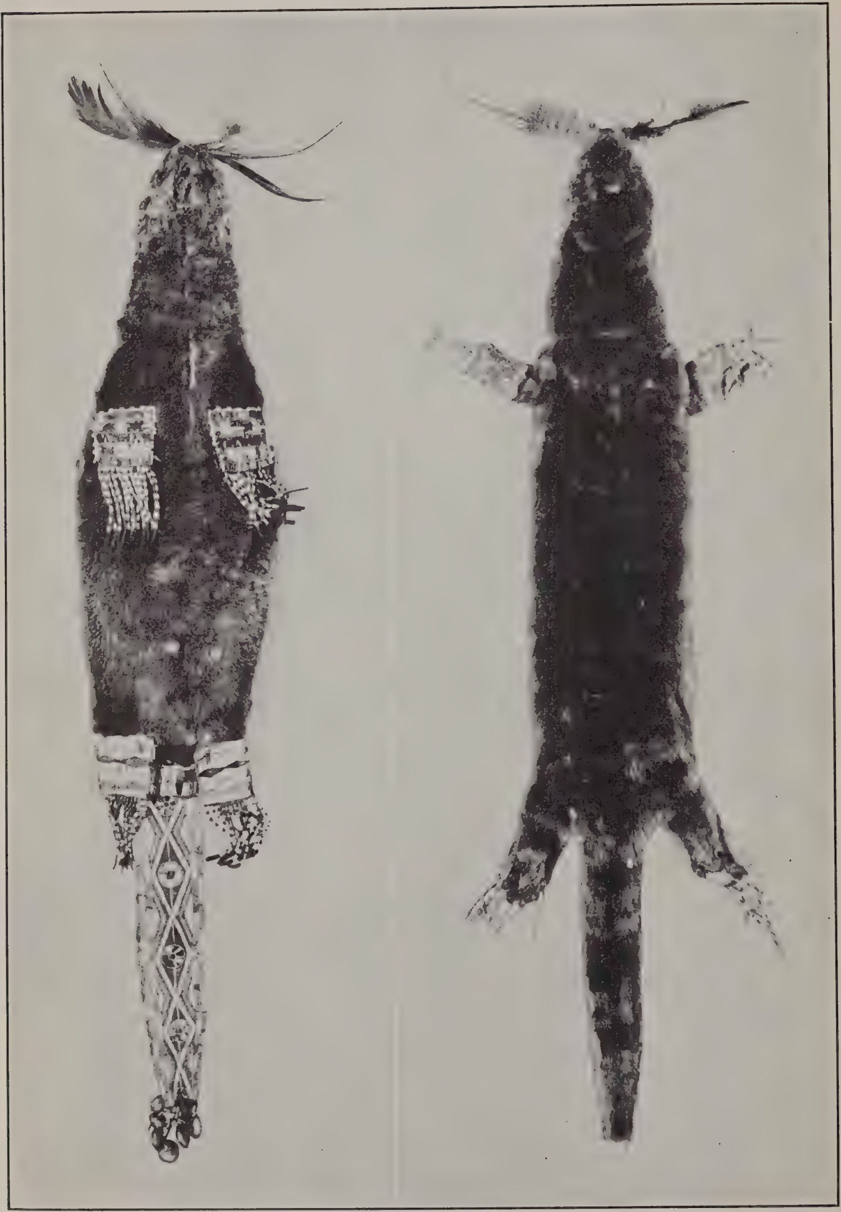
[57] Skinner, Alanson, Medicine ceremony of the Menomini, Iowa, and Wahpeton Dakota, pp. 10, 12.

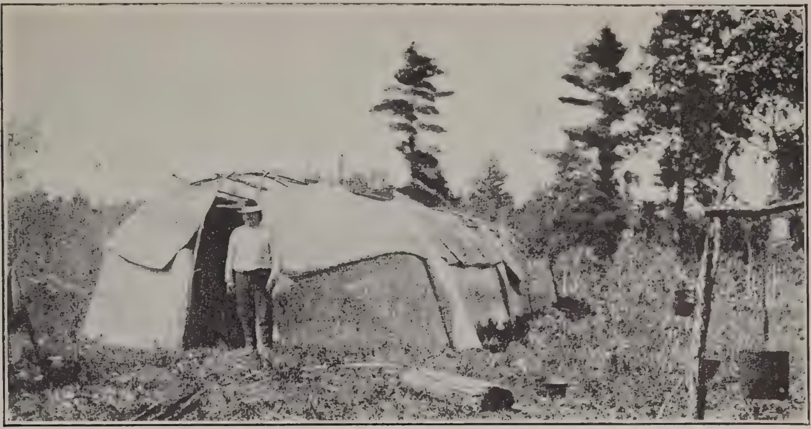


WAR BUNDLE, WRAPPING AND CONTENTS

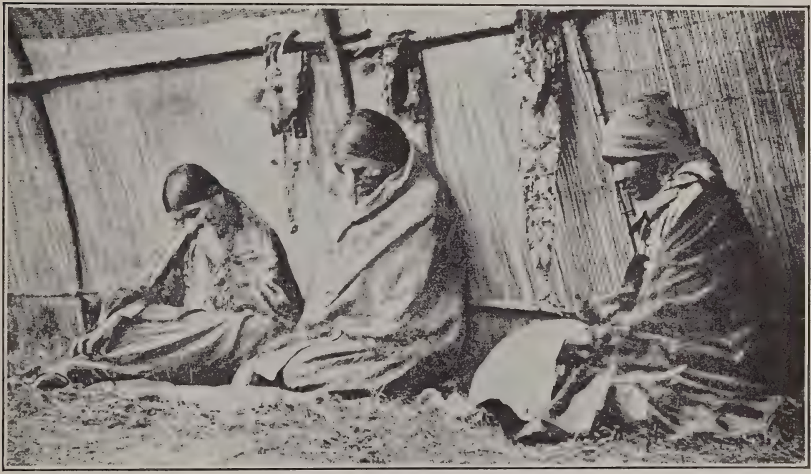


a, MEDICINE BAG CARRIED IN MEDICINE LODGE (A)

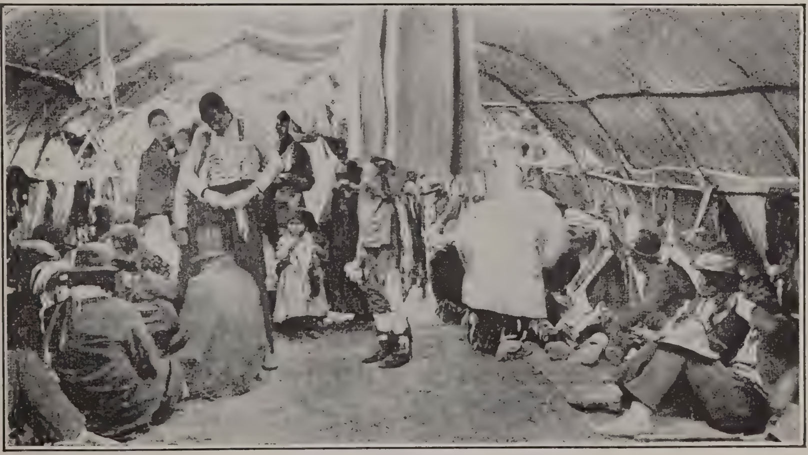
b, MEDICINE BAG CARRIED IN MEDICINE LODGE (B)



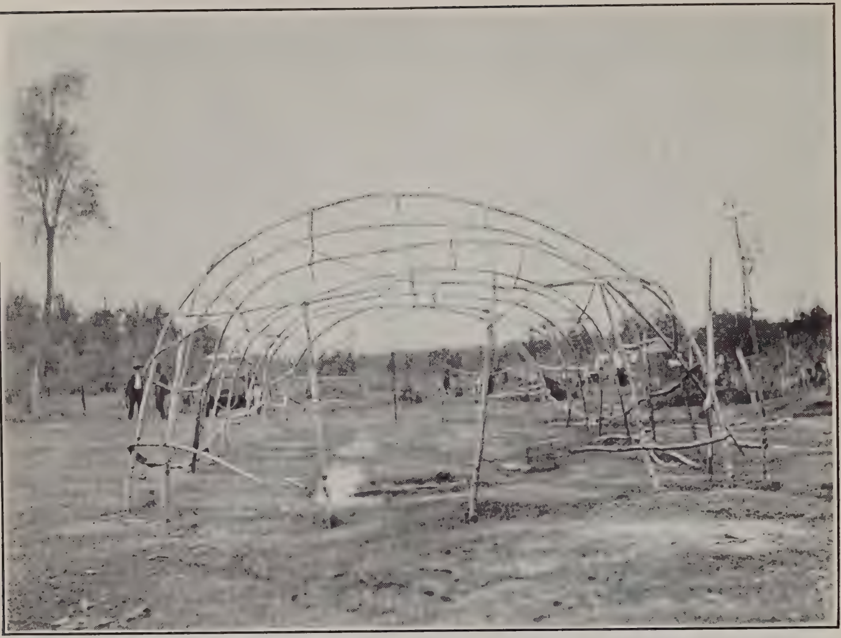
a, EXTERIOR OF MEDICINE LODGE



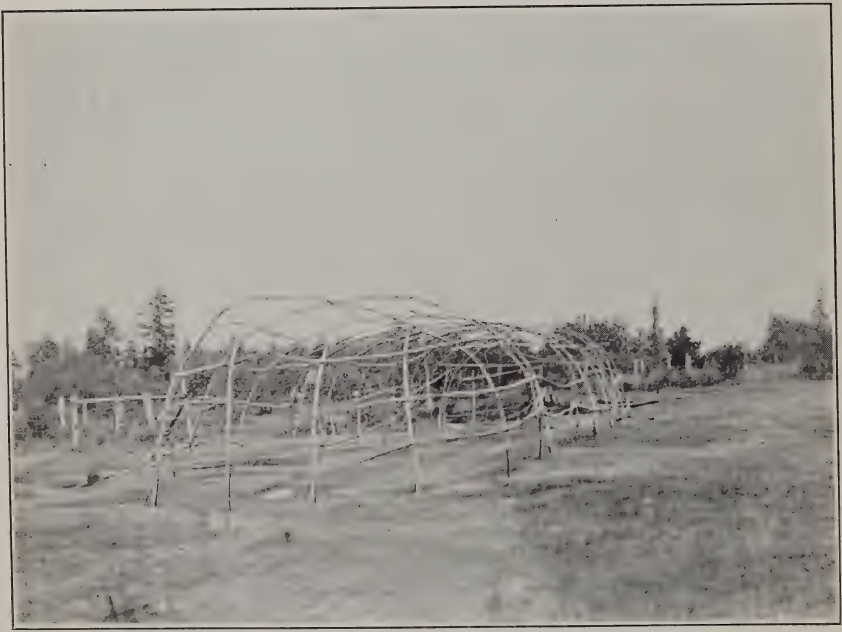
b, WOMEN IN MEDICINE LODGE



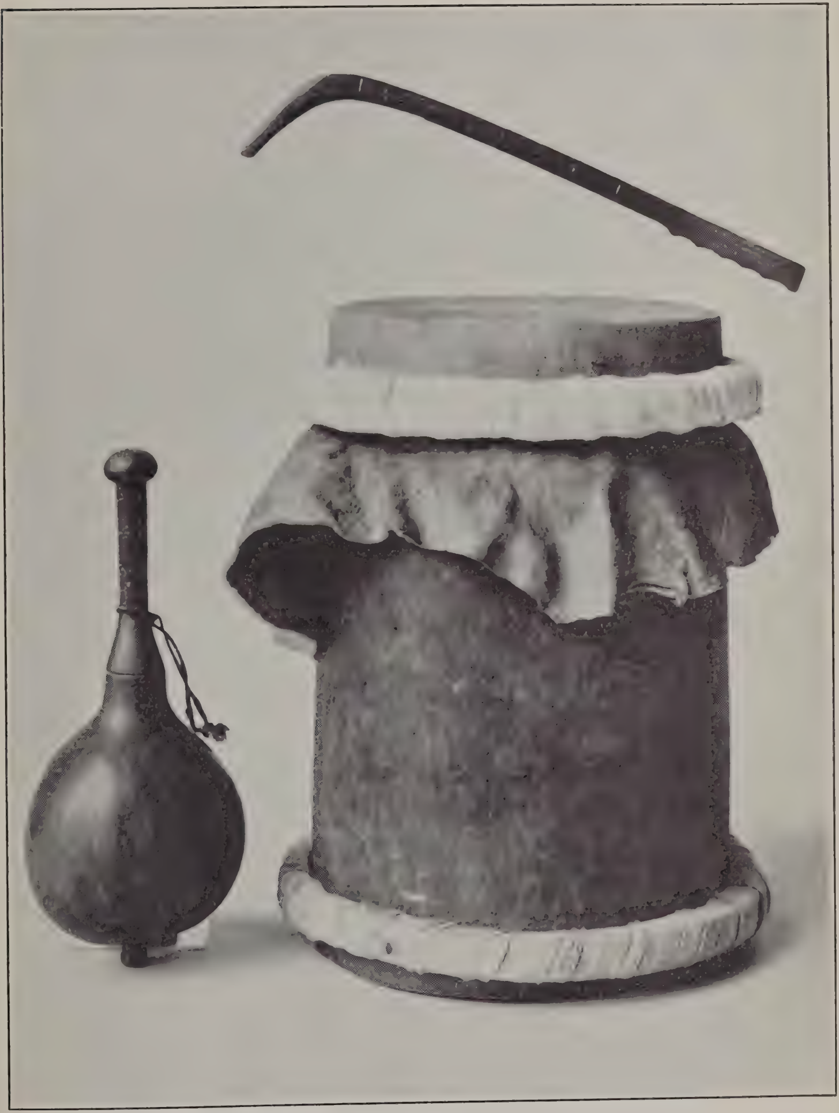
c, SCENE IN MEDICINE LODGE



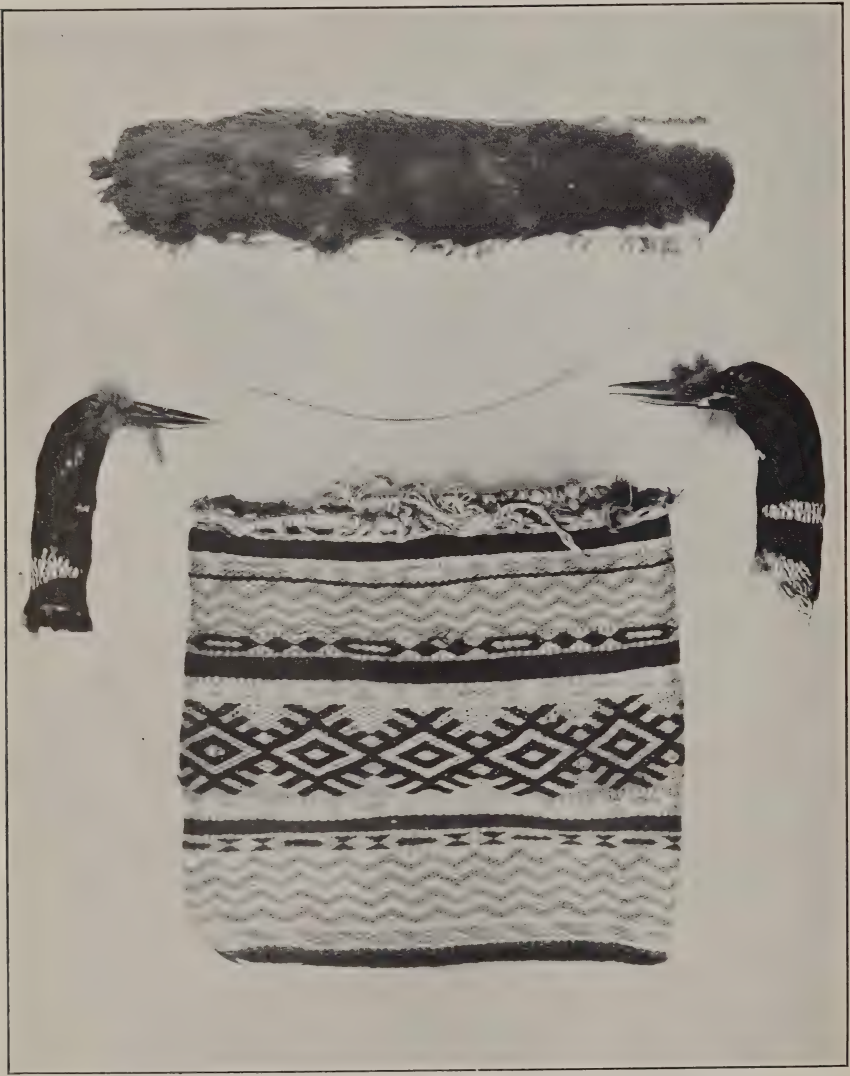
a, Framework of Medicine Lodge



b, Framework of Medicine Lodge



Drum, Drumstick, and Rattle Used in Medicine Lodge



TURBAN AND OTHER OBJECTS USED IN PUPPET TRICK

Wa hi hi hi! Skinner states that the owner of the bag places a powerful medicine in his mouth before shooting. "He then blows on the bag, and the essence of his power then flies into the body of the person at whom the shot is directed. Care must be taken in pointing medicine bags. Spectators are usually kept back from the ceremonial lodge about 25 feet lest they be accidentally hurt. Only special doctors can cure such a wound." The persons on one side of the lodge "shoot" those on the other side of the lodge in this manner and they droop forward or appear unconscious, afterwards they revive and direct similar shots at those on the opposite side. The candidates for initiation are shot in a similar manner, this being the method of transmitting medicine power. Age or sex is not considered in admitting to membership, small children being initiated, and women as well as men holding office in the lodge. The songs, like those of the Chippewa Grand Medicine (Midewiwin), are accompanied by water drum and gourd rattle (pl. 17), the Menominee using a gourd rattle and the Chippewa using four "spice-box" rattles.

The origin myth of the medicine lodge is summarized in three parts by Skinner. The first part contains the story of Manabus and the little wolf (pp. 136–139), closing with the offer of the gods to teach Manabus the rites of the medicine lodge and his acceptance of the offer. In the second part the gods below, aided by those above, prepare a medicine lodge. The third part of the myth relates Manabus' return to the world "where he called upon his grandmother, the earth, to arise and assist him. The earth then arose, personified as an old woman, and Manabus taught her the entire ceremony. He also gave her the root and herb medicines to care for." Then he tendered the rites to the tribal elders of the Menominee, assembled for that purpose.[58]

The same authority states that, "The ritual of the Menomini medicine lodge is divided into four parts, the first of which is a dramatization of the initiation of the hero-god Ma'nabus, the ceremonies representing the first mythical performance of the rites. . . . The second part is the Jebainoke (or Jebainoket), the private funeral ceremony at which the soul of a deceased member is recalled from the hereafter, feasted and dismissed forever, according to the command of Manabus, the master. The third part is the . . . obliteration ceremony, a public and more elaborate form of the Jebainoke held in a medicine lodge erected at or near the grave." "The fourth and last part of the ceremony . . . is in fact a reinstatement for those who have fallen from the favor of the gods."[59] Only the first part is here considered.

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[58] Cf. Skinner, Alanson, Medicine ceremony of the Menomini, Iowa, and Wahpeton, pp. 163–177.

[59] Skinner, op. cit., pp. 23, 24, and 128.

The Mitawin, like the Chippewa Midewiwin, holds its principal meeting in the early summer, but another meeting may be held later in the summer or in the fall if anyone wishes to join the society at that time. A meeting of the society was attended by the writer in July, 1925, the meeting being held at the native village of Zoar, near Neopit, Wisconsin.[60] Several persons were initiated at this meeting, the principal candidate being Mrs. Hogg, who was received in place of her grandmother who had died. Speeches were made admonishing her to emulate the virtues of this deceased relative. A man was similarly initiated in place of a deceased member. The invitation to this gathering had consisted of a wing quill, painted red, and a portion of tobacco. If the person receiving the invitation could not attend the dance he was required to "redeem" the invitation with a valuable gift. If he attended the dance he brought the colored quill and the tobacco with him, returning the quill to the messenger who had delivered the invitation.

The lodge in which the ceremony was held consisted of an arched framework, similar to that of a Mide lodge, with branches placed part way up the sides and a canvas over a portion of the top. The only entrance was toward the west, but there was a little opening about halfway down each side where members could make their way in and out of the lodge. The framework of this lodge was photographed a few days after the meeting (pl. 16), but no photographs were taken during the ceremony. A horizontal pole extended the length of the roof and over this were hung eight blankets and eight lengths of calico which were given to the four men and four women who had special duties to perform. For example, each of these men could start the singing of his own song or could start a song in honor of the woman who was being received into the society. These men and women sat midway the length of the lodge and one of the men acted as messenger (ockapawis).

The leader of the ceremony was a man named Kame′wĭno′kimas, who was commonly known as Kime′wûn (Rain). It was said that he was a medicine man of great power who did not hesitate to use that power in working evil charms. Thus an informant said, "If anyone goes to him and tells him their troubles he does something to the people that are hurting them." His power over the movements of figurines is described on page 95.

This ceremony began in the morning and the initiation was its opening event. Being informed that visitors were not desired at this time the writer did not arrive until about 1 o'clock in the afternoon, but remained until the close of the ceremony at 5 o'clock.

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[60] Two drum ceremonies and several social dances and games were witnessed at the same place on other occasions. See pp. 150–184, 194.

When the writer arrived, the men and women to the number of about 100 were seated along the sides of the lodge, the leader, who made the speeches, being seated midway the length on one side. The place appointed for the drum and the leading singers is opposite the leader, on the other side of the lodge, but at that time the drum had been taken to the eastern end of the lodge and was held by four men, each holding a corner of the hide that formed the drumhead. One man held a gourd rattle in his left hand and the four men were singing. The drum (pl. 17) was similar to that used in the Chippewa Midewiwin and illustrated in Bulletin 45. The writer was invited to enter the lodge and sit with the members of the society, but preferred to stand outside, watching the proceedings through an opening in the brush at the eastern end. This was entirely agreeable to the society and afforded an opportunity to hear the songs and see all that took place.

The songs were found to contain many Chippewa words, and the melodies were either adopted from the Chippewa or closely resembled the Chippewa songs.

Speeches were made by the leader of the ceremony, and the drum was frequently struck twice, signifying assent to his remarks. Some of these speeches were addressed to the woman being initiated, impressing upon her the responsibility which she was assuming. He also made a speech in which he accepted tobacco presented by the writer, this tobacco being distributed to the assembly.

The "shooting with medicine power" formed an important part of this meeting. (Cf. Bull. 45 and Hoffman, op. cit.) Each member had his or her own medicine bag which was hung over one of the poles along the side of the lodge when not in use. During this "shooting," however, a portion of the members walked around the lodge carrying their medicine bags and thrusting them forcibly toward the persons who remained seated, making powerful ejaculations of ho, ho. The person to whom a bag was directed gave evidence of its effect by drooping forward, feigning unconsciousness. After a few moments these persons lifted their heads, took up their medicine bags and walked around the lodge, "shooting" those who had been performing this function. A similar action is said to take place when a person is being initiated, the candidate falling to the ground and remaining entirely unconscious until "restored" by members of the society. The purpose of the performance witnessed by the writer was the "renewal of medicine power" among all the members of the organization. This "renewal" consisted in a benefit to their health and a general strengthening of all the powers attributed to the "medicine" contained in their individual medicine bags.

The entrance to the lodge, as already stated, is toward the west. At the conclusion of the ceremony the drum was carried out of this entrance, around the outside of the lodge, and into the lodge through an entrance broken for that purpose in the east wall. This manner of entering the lodge was opposed by part of the company, who indulged in a "sham battle" with all the force at their command. It was, however, understood that they would be overcome and the drum taken again into the lodge. When this had been accomplished the writer entered the lodge and shook hands with each person who was present.

After instructing Manabus in the rites of the Mitawin and the uses of herbs, the great powers (grandfathers) imparted to him a certain trick called the "puppet trick" in which objects emerge from an apparently empty bag, telling him to use this at initiations and memorial ceremonies. The deep purpose beneath this trick is described by Skinner as follows:

> "One of the great parts of your grandfathers' ceremony is when they pause to amuse and enjoy themselves, and this performance is called pa'pewin. They consider it the acme of greatness among them, and they give it to you to use and carry it out. . . . When a young person received the Mitawin he may not take interest in the first part and it may not remain in him, so we give you this to make it more impressive and cause the candidate to venerate your power the more. Otherwise your young people will not care for the rites after the first year. But when you do this, having seen your power, they will be afraid of it and will preserve their belief.[61]

The man performing this trick holds in his hands a woven bag of the sort used for containing personal belongings, and makes a speech, telling the people what he is about to do. The people sit still in their places and the bag is carried around the lodge so that all may see the performance. The man who holds the bag may have a man walking on one side of him and a woman on the other, or there may be three persons beside himself, and they may sing with him if they know his songs. The man has a root in his mouth which he chews and "sprays" the bag, then the figurines begin to appear out of the top, one after another. These may be the heads of loons, mink or snakes, or puppets which represent human beings.

A specimen in the possession of the Public Museum of the City of Milwaukee consists of a bag with the heads of loons, also a turban worn by the man performing the trick in order to increase his power. (Pl. 18.) The loon heads, attached to the horizontal rod, protrude from the top of the bag when the trick is performed.

A memorial ceremony of the Menominee witnessed by Hoffman was followed by this and other tricks performed by djisako. The heads of snakes were shown in this performance, described as follows:

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[61] Skinner, Medicine ceremony of the Menomini, Iowa and Wahpeton, pp. 63, 64.

The performer held before him a red flannel bag which measured about 20 inches in width by 30 in depth. Along the top of the opening of the bag were attached fluffy white feathers. The upper corners were held by the hands so as to spread out the bag like a single piece of goods. Then taking the bag between his hands, he rolled it into a ball to show the beholders that there was nothing within. Again taking one of the upper corners in each hand, the performer held the bag once more before the face like a banner, and as he began to dance slowly forward along the southern side of the inclosure, his confederate preceded him, chanting with the performer, and making various gestures before the bag. Presently two snake heads began to emerge from the top of the bag, and gradually became more and more exposed to view, until their bodies protruded perhaps 6 inches. Slowly the heads retreated into the bag, until the performers had turned at the eastern end of the inclosure. . . . Although seemingly complex, the whole construction of the bag became apparent as the performer reached a position between myself and the sunlight. The bag was not fully stretched out, and between the corners held by the thumb and forefinger of each hand was visible a strip of cloth or tape, to the middle of which were attached the ends of the stuffed snakes. These ends were only about 8 inches long, and as the tension upon the tape was lessened, the weight of the snakes' bodies forced them down into the bag. The heads and necks emerged through loops, made of pieces of calico, just large enough for these members to slide through easily.[62] (Fig. 2.)

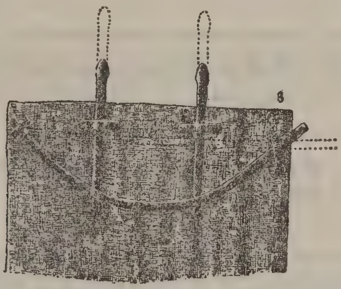

FIGURE 2.—Inside construction of bag used in puppet trick

The song here presented is concerning figurines of human beings with feathers on their heads. After watching the performance the men and women follow the bearers of the bag, carrying their medicine bags in their hands. It is said that Kimewun can perform this trick.

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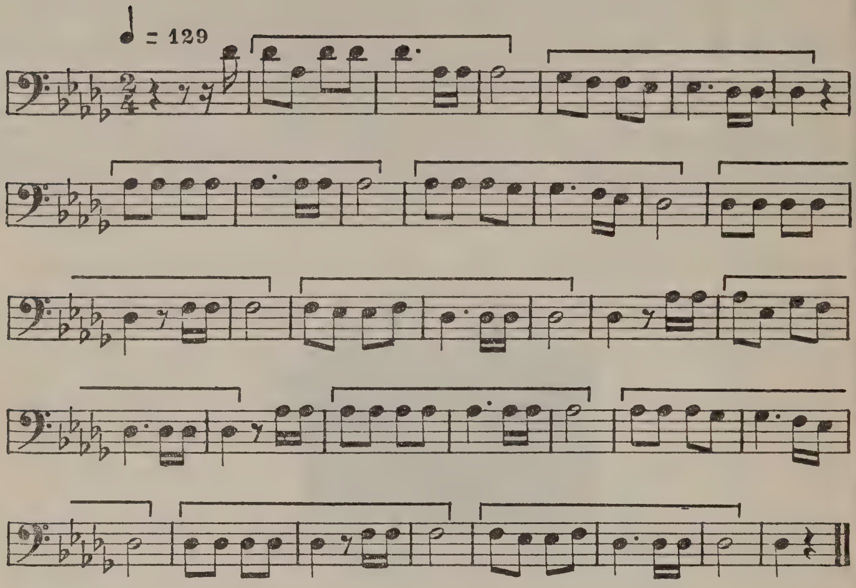
[62] Hoffman, The Menomini Indians, p. 97.

No. 59. Song Concerning the Figurines

(Catalogue No. 1523)

Recorded by Pigeon



Analysis.—As this song is so strongly hypnotic in character, we look for a peculiarity in the rhythm. The song contains no change of measure-lengths and, except for a few unimportant tones, it consists of 11 repetitions of a short rhythmic unit. On examining this unit we note that it begins on an accented tone and consists of short tones with a prolonged tone at the close. Such a rhythmic structure is well adapted to the purpose of the song. An unusual variety of intervals occurs in this melody, which has a compass of eight tones and moves freely within that compass.

The medicine lodge has many adherents among the Menominee at the present time. Lindquist states that, "it is probably a conservative estimate that 25 per cent of the Menominees are still under the influence of the old Indian religion and superstitions."[63] There still are medicine men who can give the old performances, an instance being related by Mitchell Beaupre. In the autumn of 1928 he was asked to attend a meeting of the medicine lodge at Zoar, Wisconsin. During that meeting a contest of medicine power took place between four men who obtained their power from the snake, otter, beaver, and weasel. Each man, as already described, carried a bag or pouch made of the skin of such an animal. The man with the snake medicine bag carried it at his hip. The snake skin was inflated, as in life, and a noise like that of a snake came from its mouth. It moved its tail and the rattle was distinctly heard at a distance of about 20 feet. Beaupre was told to go nearer and he saw the snake's head begin to move. It looked at all the poeple on one side of the lodge, then at the people on the other side, and darted out its tongue. After this demonstration the snake skin became limp again and they put it around a little boy's neck. The men who had the otter, weasel, and beaver bags gave similar exhibitions. The man who escorted Beaupre said, " Why are you afraid? This is just to show skill, like any other trick." Then he said, "The people at the ends of the long lodge are dangerous. Do not look at them, or if you look in that direction be sure to look high up. The people at the sides of the lodge are safe to look at. Sometimes the shooting with the medicine bags is dangerous and the person toward whom it is directed has a small chance in this world unless he is carrying a stronger medicine."

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[63] Lindquist, The red man in the United States, p. 126.

The following song, with its legend, has come down from the days when the Menominee believed in evil magic. It was said that "a skull flew through the air and had power to kill people if it became angry. The people first knew this when it settled down and killed them. Some medicine men drove it away, and then they had no more trouble from it." An extended version of the story by Skinner and Satterlee states that the skull was found by four sisters and that it compelled the oldest sister to carry it on her back. They lived together, and the skull made trips to various villages where it "would bite all the inhabitants to death and chew them up, but it could not eat them because it had no body." The woman's son discovered her plight and together they attacked the skull and threw it into the fire. " The skull jumped out of the fire, but they threw it down while they piled on more wood, until at last it was destroyed. If they had not dispatched it, there would not be a human being left at this time, for the skull's task was to destroy everyone alive. . . . The skull had wings at the side of its ears and it could talk, but no one understood it." [64]

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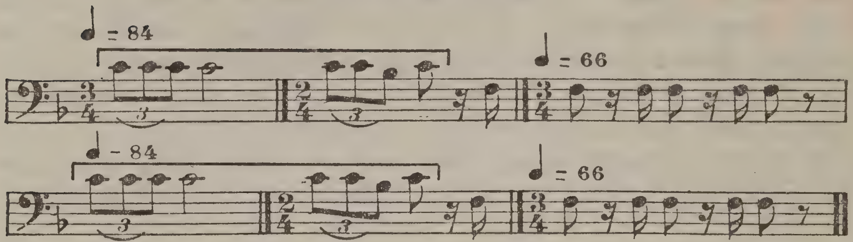
[64] Menomini folklore, op. cit., pp. 429, 430. The story is also related by Bloomfield in Menomini texts, pp. 429–443, with the title "The Rolling Skull."

No. 60. "The Flying Skull"

(Catalogue No. 1522)

Recorded by PIGEON



Analysis.—The only tones in this melody are F, B flat, and C, and the only intervals are fifths and major seconds. The melody is framed by the fifth F to C, and the song is classified with F as its keynote. It is to be regretted that the words were not translated as there is probably an interesting change in the words with the change in tempo.

TREATMENT OF THE SICK

The ability to make a diagnosis or to treat sickness is believed by the Menominee to rest with men or women who have had a dream. Such a person is commonly designated as tipa′pe, meaning dreamer,[65] though the proper term is mita′ope, meaning one who has dreamed of sickness and its cure. Every home has its simple remedies, but in case of serious illness the first procedure is to send for a tipape. The actual treatment is given by him or by some one whom he recommends, and whoever gives the treatment is designated by a corresponding name. Thus he or she who treats the sick with herbs is called mûcki′ki winĭ′nĭ (herb person) and he who confers with spirits concerning the sick person is called dji′sako (juggler). These are the principal modes of treatment and will be described in detail. A dreamer uses either of these methods, according to the instructions received in his dreams. The two methods are distinct, as an herb doctor never resorts to magic and a juggler does not give material remedies.

It is not required that they who treat the sick shall belong to the medicine lodge, but they are usually members of that organization or recognized by it. Among the doctors described in this section, Pigeon is the only one living at the present time (1929) and he is a giver of herbs and a member of the medicine lodge. Nata′wika also gave herbal remedies but did not belong to the Mitawin. Wecawanakwut, however, was a member of the Mitawin and a djisako, erecting a tipi to which he summoned the spirits. He also was a po′towanä′ma (one who blows through tubular bones). Mitchell Beaupre said that Wecawanakwut paid a great deal to learn the latter method of treatment and used it for diseases affecting the head. He held the medicine in his mouth and blew it forcibly through the bone, "in order to get it at the seat of the trouble." In treating the head he made a vertical line upward from the nose to the hair, then made a line on the forehead crossing this, and blew the medicine on the intersection of these lines. If the trouble were in the jaw, he blew through the ear, holding out the lobe of the ear to permit free passage of air. This was a legitimate use of the tubular bone, differing from the juggler's tricks, which consisted of swallowing and regurgitating the bones, and claiming to "suck out the sickness through a bone." (See p. 100.)

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[65] The use of the word tipape may be compared to our use of the word "doctor," which indicates a certain preparation and authority. The several terms by which the Menominee designate methods of treatment may be compared to phases of therapeutic treatment, all of which are given by "doctors" in our own parlance.

Singing, like the dream, is inseparable from the treatment of the sick. Many herbs have their own songs which must be sung to make them effective. In other instances a dreamer has his own song or songs, received in dreams, which he sings when gathering or preparing herbs, or when he is in the presence of his patient.

A knowledge of herbs is among the most important teachings of the medicine lodge. A person initiated into the lower degrees is taught the simpler herbs and in many instances uses them only for himself and family, but if he advances to higher degrees he is taught the use of rare herbs and the combinations of herbs in difficult remedies. He may then become a recognized medicine man, treating the sick in accordance with the knowledge obtained in the medicine lodge and with knowledge which he receives in his personal dreams. It is believed that all the Mitawin remedies originated in dreams, some of them having come down through many generations. More recent dreams have added to this store of knowledge, both within and without the medicine lodge, and a dreamer may sell his knowledge if he so desires. It is said this custom continues at the present time (1929) and a person seeking such knowledge must go to the medicine man on four consecutive nights, carrying tobacco and food. During the first three nights he will be taught the songs connected with the plant and on the fourth night he will be shown the plant, which generally has no name or designation. Instructions for its use are imparted and the man is then qualified to use the plant in treating the sick.

The manner of preparing plants, roots, and barks for medicinal use is described in connection with Natawika's remedies. (See p. 119.) Supplies of medicinal herbs were formerly stored in bags woven of basswood bark, and small quantities were wrapped in the bark of the white birch tree, split to extreme thinness, tough, and as soft as silk. Such a package was tied with a fine strip of basswood or other bark. Enough medicine for one treatment was wrapped in buckskin. At present the prepared medicine is wrapped in clean white cloth, tied with a strip of cloth or a bit of twine. If a person is seriously ill, tobacco is sent to a dreamer with a request that he visit the patient. He comes, bringing his rattle (sonawä′ninûm), which is commonly called by the Chippewa term cici′gwan, meaning rattlesnake. (Cf. Bull. 45, Bur. Amer. Ethn., pl. 10.) The rattle is thin and flat, consisting of a hoop covered on both sides with the hide of a woodchuck. No other hide is used for this purpose, and it appears that no other use is made of the hide of the woodchuck. It was said that "ordinary people must put something inside a rattle to make a sound, but a medicine man calls the spirits and they get inside the 'cicigwan' rattle and make the sound." The procedure of singing and shaking the rattle may be sufficient and the tipape may say, "I know who has the medicine that will cure you. Send and get it." Then the sick person's relative takes tobacco to that man and receives some of the medicine. The tipape usually says, however, that he wishes to "dream over it" and goes away, promising to return the next day.

The instructions given by the tipape vary in character even as the ills of humanity and the many temperaments with which every physician comes in contact. The tipape, returning next day, might give herbs from his own knowledge, or if he felt that the patient was being "witched," he might advise a djisako performance to ascertain who was responsible for the influence and to thwart it. If he were a djisako he might proceed to make a tipi and do this himself, or he might direct the patient to someone else.

BY MEANS OF MAGIC

The treatment of the sick by a djisako is primarily an exhibition of magic. He aims to impress and mystify the relatives of his patients by the violent shaking of his little tipi, the sound of spirit voices and his own strange actions. If his dream requires that he "suck out the sickness" he uses a tubular bone and places it in a basin of water after taking it from his mouth. With the bone will be found a small substance such as a quill, a pig bristle, or a bit of down, and the juggler says this came from the body of the patient and has caused the distress. He destroys this substance and says the patient is thereby cured. Sometimes jugglers "work in pairs." Thus one may say, "Does any remain?" and the other may reply, "You haven't gotten it all out yet." The treatment is then repeated until both are satisfied that the cause of the difficulty is entirely removed. An instance was related in which a juggler swallowed and regurgitated a bone and then used it in "sucking out the sickness." A man's dream prescribed every phase of his performance and he impressed this upon beholders as a guaranty of his success. The swallowing and regurgitation of bones was similar to that of the Chippewa medicine men.[66] The bone used in this manner is generally about 2½ inches long and about one-half an inch in diameter. It is not unusual for a medicine man to wear a string of these around his neck, brown and polished from long use.

David Amab said that he had frequently seen bones about a finger long swallowed by a juggler and retained about 20 minutes while the man sang, after which he ejected the bones into a pan of water. Some jugglers used only one bone while others used four or eight, according to their dreams. If several bones were used it was customary to have one from each of several birds or animals believed to have "spirit power." Thus a group of four bones might include a wing bone of the crane, blue heron, a species of duck called sata′in, and a leg bone of a woodchuck. It was said the woodchuck "lives and eats like a bear and is smart, yet nobody is known to have received medicine power from a woodchuck." Wecawanakwut was a juggler, but his dream did not require him to swallow the tubular bones. As stated, he used one of these bones in blowing medicine forcibly upon an affected part, this being one of his modes of treating the sick.

Jugglers frequently showed their power by locating lost persons or animals. Two instances of this were related. Jim Turtillot is a prominent member of the tribe who held a responsible position in the Indian Service for many years. He said that a few years ago one of his nephews was hired to look over a tract of land north of the reservation. The man disappeared and a systematic search failed to locate him. Turtillot thought of Kaya′wikit (Prickly Man) and took tobacco to him with a request for help. Kayawikit replied, "I can find him if you let me alone, but I must touch something he has worn." Kayawikit "dreamed" and said, "The man is in a kettle hole, beside a log, toward the east." The men hunted a long time and finally found the man in a hole, as described by Kayawikit. He had tripped over the log, fallen into the hole, and was unable to get out, as he was suffering from heart disease. The second instance is concerning another juggler named Jim Wiso, who died about 1926 at the age of 70. A man lost two ponies, and after searching a month he went to Wiso, giving tobacco and calico. Wiso said, "Come tomorrow." The next day he said, "Your ponies are all right. They have crossed Wolf River and are 5 miles away." The man looked for his ponies as the juggler had directed and found them.

The following incident was related by a reliable informant who was a relative of Wiso. Many years ago the informant had a nephew of whom he was very fond. This young man was "in the west" and suffered a severe attack of pneumonia, of which his family was ignorant. Wiso was staying with the informant, and one day he said, "Our nephew is very sick." A few days later he said, "Our nephew will get well. Last night I saw him in a dream and a buffalo was standing over him, breathing strong breath into him."

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[66] Cf. Bull. 45, Bur. Amer. Ethn., p. 120, and Bull. 86, p. 46.

The practice, which was common to all jugglers, was the building of a tall, slender tipi, entering it and summoning the spirits. The juggler might ask the spirits what should be done for the sick person, or, if the person were being "witched," he might call the spirits that were working the harm and say, "Why have you witched this man?" They would reply and give their reasons, perhaps saying they were angry with the man for some reason. The juggler said, "We will fight it out now," and the swaying of the juggler's tipi indicated the fierceness of his fight for the man's life. If his power was greater than that of the spirit, he would "beat the spirit and make him stop witching the man." This custom has been discontinued among the Menominee for many years, but there was one man living in 1929 who, it was said, could give a juggler's performance. He was a little lame man named Kaya′wikĭt, an instance of whose power has already been described.

A juggler's tipi was from 6 to 8 feet in height and the number of poles was 4, 6, or 8, according to the instructions received by the man in his dream. A reliable informant said that if four poles were used the pole at the west was often of cedar, that at the north of elm, at the east of ironwood, and at the south of maple. A different set of woods was used by the juggler whose performance is described on page 31.

In erecting the frame of the juggler's tipi a shallow hole was dug for each pole, and this was made deeper by a sharp, heavy pole which was thrust downward into the hole until it was about 10 inches deep. According to Amab, the poles of the tipi frame were blunt at the lower end and were placed in the holes made in this manner, the earth being firmly packed around them. After a performance the poles were sometimes found to be embedded in the ground a foot and a half. An informant said that he and some friends once found the frame of a juggler's tipi in some brush, just as he had left it. The poles showed the marks of the tool known as a crooked knife and had been cut with great care. The hoops were still in place and the structure was so firm that they were unable to move it. Outside this framework of poles are several hoops, securely tied in place with basswood fiber. The number of hoops was either 2, 4, 6, or 8. The outer covering was formerly of birch bark, but later was of cloth,[67] on which there was no paint. Such a framework is shown in Plate 20, *c*.

The writer witnessed the shaking of a similar tipi in July, 1930, at Grand Portage, Minn., and afterwards inspected the framework of the tipi. This performance was given by Edward Ely Burntside, a Chippewa juggler credited with proficiency. He did not know that the writer saw the performance, but afterwards he talked with her about it, saying that he was tied with thongs in the usual manner and freed himself. He said that he gave the performance in order to ascertain whether his treatment of a certain sick man would be successful. If the spirits whom he summoned into the tipi "spoke loud and clear" he believed that he would succeed, but if they spoke very low the sick man would die. On this occasion their response was said to have been satisfactory. The time of the performance was early evening, there was no breeze stirring and the day had been clear. The tipi was located in a grove of slender poplar trees near a house, and the writer saw it by chance when passing across a field, several hundred feet away. Standing still, she watched it for about 15 minutes, then approached near enough to hear the singing and drumming and, without being noticed, remained at least half an hour. The songs resembled those of the Midewiwin and the drum was in rapid, even beats. The writer had been at the house less than half an hour before the performance and had noticed that the juggler was singing softly and beating his drum, but attached no importance to the circumstance.

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[67] Cf. Hoffman, The Menomini Indians, fig. 20.

When first observed the top of the tipi, about 6 feet in height, was swaying back and forth with the regularity of a pendulum. This continued for at least five minutes, after which it stood still for a time, then was violently shaken, the upper part of the cloth waving convulsively. These activities were repeated in varying order during the time it was being observed.

A few days later the writer called at the house and was allowed to see the location of the tipi, which had been erected near the house, and to inspect the equipment. On viewing the little circle it was noticed that the grass was undisturbed around the holes where the poles had stood and that the edge of each hole was as firm as though the hole had been made by an implement. Thus the earth gave no evidence of a swaying of the poles. A little stick was inserted in one of the holes, which was found to be more than a foot in depth. It was further noticed that many stout cords were tied to the hoops, some of which appeared to be larger than the circle in the ground, though it was not advisable to make any measurements. The cloth cover, resembling that of an old tent, was folded and lay near the hoops. Small branches of pine were within the little circle and had been flattened to the ground by the weight of the juggler's body.

The writer offers the suggestion that the motion which was witnessed might have been produced by the pulling of cords attached to the hoops, beneath the cloth cover, these hoops being fastened to the upright poles by cords sufficiently long to give a certain freedom of motion. Such manipulation of cords could be accomplished by a clever magician while continuing to sing and beat the drum.

Such a performance was usually given at night. The juggler was alone in the tipi, crouching on his hands and knees. Sometimes he was bound with thongs from which he freed himself in a seemingly miraculous manner. It was desired that the sick person be outside the tipi; but if he were unable to be brought, his friends and relatives sat around the tipi and someone shook a rattle and sang. Soon the tipi began to sway as though a tempestuous wind were blowing. The tipi shook from east to west, then from north to south. It swayed and bent so that the top almost touched the ground, and the cloth covering was torn to fragments. An instance was described in which bells were hung on the uppermost hoop and were heard to ring as the tipi swayed to and fro. Strange sounds were heard in the tipi, said to be the voices of spirits summoned by the juggler. Each juggler had his own source of power and summoned his particular spirits. The juggler understood what the spirits said and talked with them. Some spoke a strange language that only he could understand. An informant said that several voices might be heard, but the last was always that of a Chippewa. Mitchell Wakau said that he had heard voices of crows and many sorts of animals, but that both large and small turtles came into the tipi. The former was the great turtle, one of the strongest among the spirit animals. The mud turtle made a whinnying sound,[68] and when the people heard this some one might say, "We want the mud turtle to dance." Then they heard a sound like blunt sticks pounding on the ground, and they said, "The mud turtle is dancing."[68a]

It is said that many years ago, when the Menominee came to their present reservation, there was a man named Okwi′tciwa′no whose power was so great that he gave this performance with four tipi. He placed some of his clothing in three tipi and entered the fourth and when one began to sway they all swayed together with equal force. Such a demonstration usually began in the evening and lasted all night. Toward its close the tipi quivered and the juggler said, "One has gone." It quivered again and he said, "Another spirit has gone." One of the songs here presented (No. 66) was attributed to the spirits as they were about to depart. Sometimes the juggler freed himself from the thongs with which he was bound, he jumped up and down inside the tipi, and climbed to the top by means of the hoops. He sang while on the uppermost hoop, the structure swaying to and fro. The song next following was sung by a juggler when in that position.

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[68] In this connection it is interesting to note the following description of a juggler's performance in which the spirit is said to have made a similar sound:

"The Ojibways had been debating whether they should go to Detroit to the assistance of Pontiac, . . . but, distrusting mere human wisdom in a crisis so important, they resolved, before taking a decisive step, to invoke the superior intelligence of the great turtle, the chief of all the spirits." The juggler's tipi and performance are then described, and it is said: "A low, feeble sound, like the whine of a young puppy, was next heard, . . . upon which the warriors . . . hailed it as the voice of the great turtle, the spirit who never lied. The magician soon announced that the spirit was ready to answer any question which might be proposed." (Parkman, Francis, The Conspiracy of Pontiac and the Indian War after the Conquest of Canada, vol. 2, pp. 165–166. Boston, 1908.)

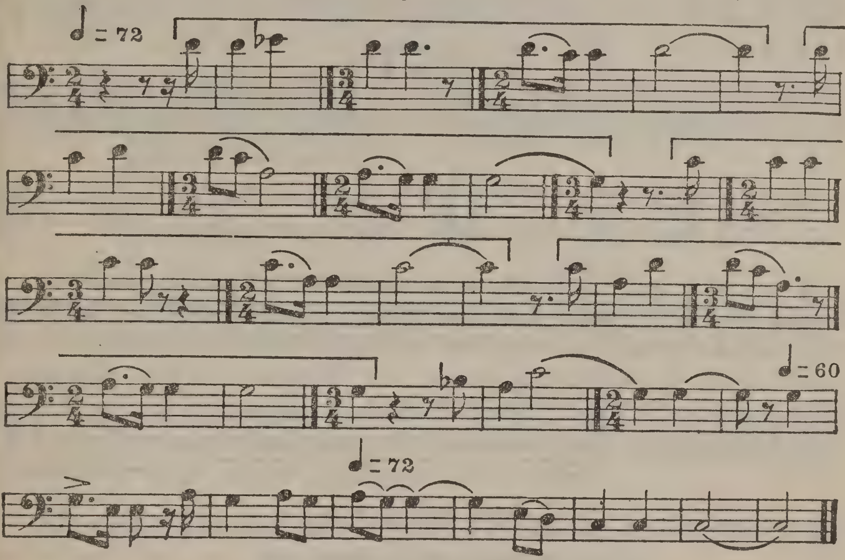
Mitchell Beaupre said he had heard that a juggler made these sounds by means of a small whistle concealed in his mouth, but this was denied by another informant. The Makah Indians use a small whistle, held inside the mouth, when imitating a wolf. In order that it may not be swallowed, a cord is attached to it and fastened to the dancer's shirt.

[68a] Cf. the summoning of the spirit women, p. 31.

No. 61. Juggler's Song (a)

(Catalogue No. 1596)

Recorded by Cawunipinas



FREE TRANSLATION

I am going home

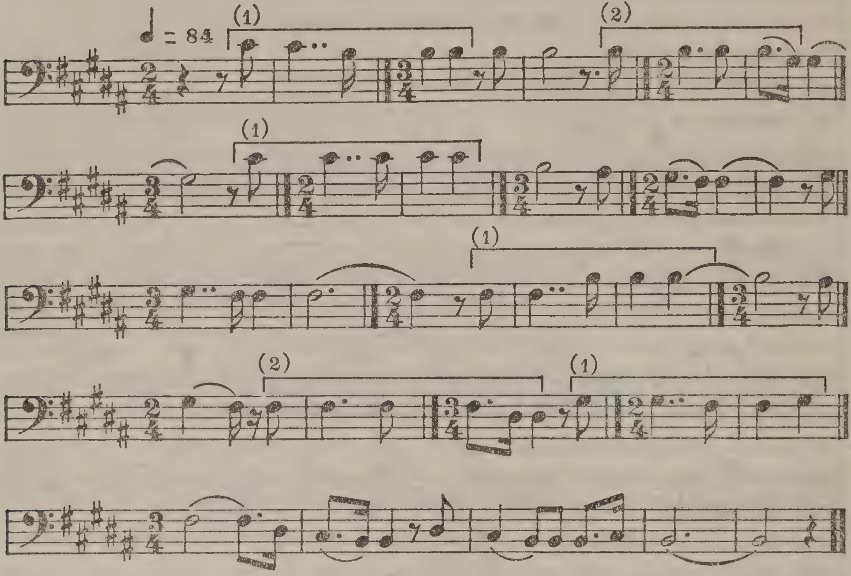
Analysis.—There is a soothing, almost caressing, quality in this, and the following song, which is difficult to describe but has been noted in the strongest healing songs of several other tribes. The slow tempo adds to this effect, yet the song is far from monotonous. Two measures near the close are in a faster time and begin with a sharp accent as though to arouse the sick person or attract his attention. These are followed by the closing measures, with a continuously descending trend and gentle glissando. We note that rests occur in a portion of the rhythmic units and give variety to the melody. All the tones of the octave except the fourth occur in the song, the seventh is flatted in its only occurrence, and the third is flatted in the opening phrase. The general trend is downward, about two-thirds of the progressions being descending intervals. No. 66 resembles this song in tone material.

While the juggler was singing the spirits came and filled the tipi. After descending from the top of his lodge the juggler sang the following song.

No. 62. Juggler's Song (b)

(Catalogue No. 1597)

Recorded by CAWUNIPINAS



FREE TRANSLATION

The inside of my house is full

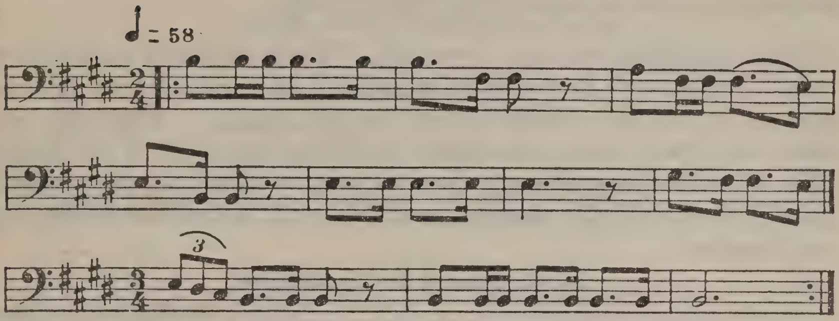
Analysis.—Two short units of rhythm occur in this song, the space between them varying from one to two measures and giving an effect of deliberation. The song has the same descending trend as the preceding (No. 61) but is less interesting. The principal interval is a whole tone which comprises 14 of the 19 descending progressions. A glissando is heard on the descending whole tones in measures 8 to 11. The closing measures of the melody are gentle and soothing.

The next two songs were sung during the treatment of the sick, the juggler blowing violently upon the sick person four times after singing each song. The first of these songs is concerning the juggler's lodge, which he has been able to sway to and fro, although it was constructed in such a substantial manner.

No. 63. Song During Treatment of the Sick (a)

(Catalogue No. 1567)

Recorded by Amab



FREE TRANSLATION

My lodge stands solid. I walk all over the world

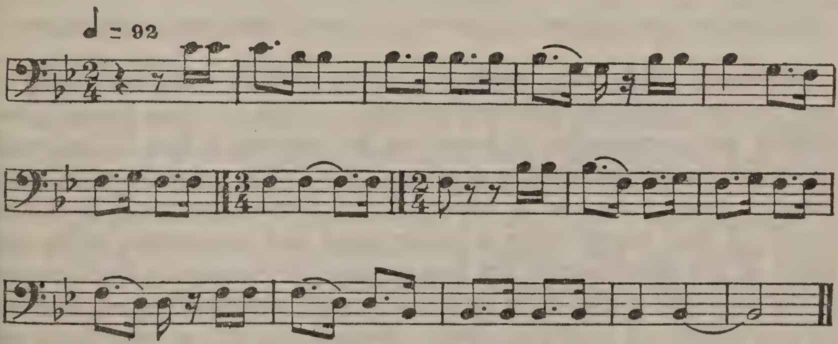
Analysis.—This song is different in character from the two next preceding and belonged to a different man, yet it resembles them in its descending trend from the highest to the lowest tone of its compass. All the tones of the octave are present in the melody, which contains an unusual variety of intervals. The whole tones comprise less than half the progressions instead of being the most prominent interval as in the song next preceding.

The song next following was learned by the singer from his uncles, who were twins and who worked together as jugglers.

No. 64. Song During Treatment of the Sick (b)

(Catalogue No. 1568)

Recorded by Amab



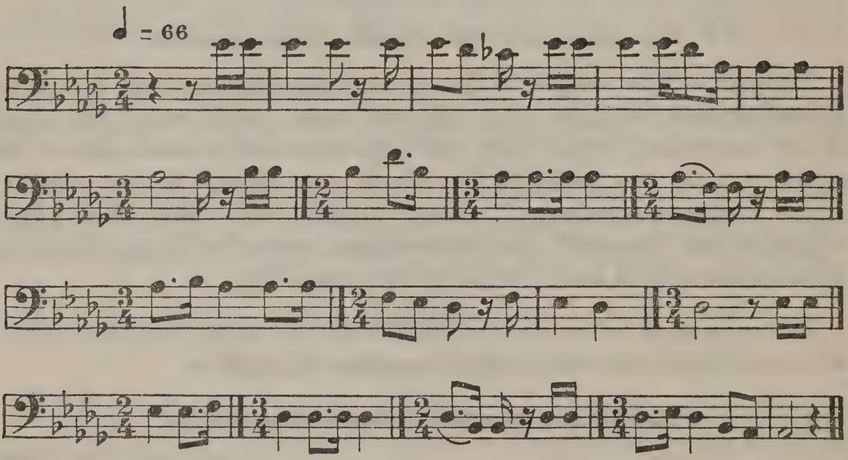
Analysis.—With four exceptions the intervals in this song consist of minor thirds and whole tones, yet it is a lively melody, with a compass of nine tones. It contains no rhythmic unit but comprises four rhythmic periods, each of which begins with two sixteenth notes and is followed by a rest. It is interesting to note the frequent occurrence of the keynote in the upper octave.

Concerning the next song it was said, "The red-headed woodpecker came, and because he was good at pulling bugs out of trees he was selected to pull the sickness out of the sick person." This song was said to be "very strong medicine" and after recording it the singer said, "We have sung enough powerful songs so that the spirits might come here to us." He seemed perturbed and the subject of inquiry was changed.

No. 65. Song of the Woodpecker

(Catalogue No. 1588)

Recorded by Cawunipinas



FREE TRANSLATION

Woodpecker they call me, the spirits. A person may have worms in him

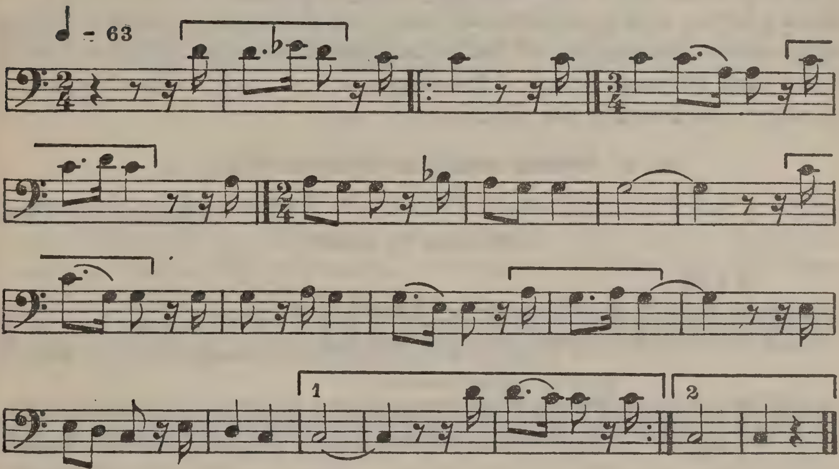
Analysis.—This song consists of three periods, each consisting of two phrases based on different intervals. Thus the first phrase, containing seven measures, is based on the interval A flat–E flat, with the third flatted, producing a minor triad. The second period, containing seven measures, is based on the descending tones D flat–A flat–F–D flat, constituting a major triad and its octave, while the tones of the third period are less regular in sequence. Each period is distinct and begins with two unaccented sixteenth notes, but the song contains no rhythmic unit. Instead there is a long rhythmic swing which is made more effective by the slow tempo. We find in it none of the tap-tap of the woodpecker but rather a persistence and determination. Minor thirds and major seconds constitute 25 of the 29 progressions.

The next song was attributed to the spirits who had come into the lodge, being summoned by the juggler. These spirits have finished their work and are about to depart.

No. 66. Song of the Healing Spirits

(Catalogue No. 1598)

Recorded by Cawunipinas



FREE TRANSLATION

They are circling around in the sky (preparatory to going away)

Analysis.—Attention is called to a comparison between this song and No. 61. In both songs the fourth tone of the octave is absent and the third and seventh are flatted. The effective entrance of B flat after a rest occurs in both songs. The tempo of this song is much slower than the one with which it is compared, the rhythmic unit is shorter, and the interest of the song is chiefly in the tones that occur between the repetitions of the unit. About one-half the progressions are whole tones.

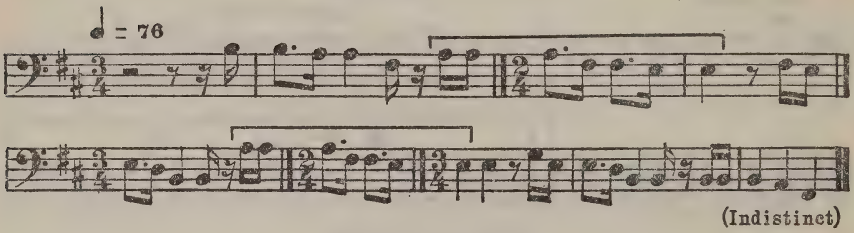
At the close of a demonstration for the cure of the sick the juggler announced what the spirits had told him. An incident has been described (p. 32) in which they said that the sick child's mother must have the spirit women's game played for her benefit until she was of age to play it herself. Sometimes the juggler said the people must "get up a ball game so the sick person would get better," and sometimes they directed that the man have his own dream "played out for his benefit." It was said that in old times a man was often told to make a war club and "keep it forever." Thus instructed, a man made a fine war club about a foot long, wrapped it up, and kept it carefully as long as he lived. It would be interesting to know for what ailment this was prescribed. The informant said, "If the djisako does his work right and the directions are followed, the sick person will get better. He makes a feast and gives many gifts to the djisako."

Each juggler had his own source of power. Mention has been made of "eight spirit women in the east" who appeared in dreams. The two songs next following are those of a juggler who treated the sick by power said to be received from four of the spirit women. These songs were the property of Name'konimĭt (Feathers), who lived to be more than 90 years of age. He sang the first song "when beginning to work" in treating the sick.

No. 67. Healing Song from the Spirit Women (a)

(Catalogue No. 1569)

Recorded by Amab



FREE TRANSLATION

I am going into mud turtle's house

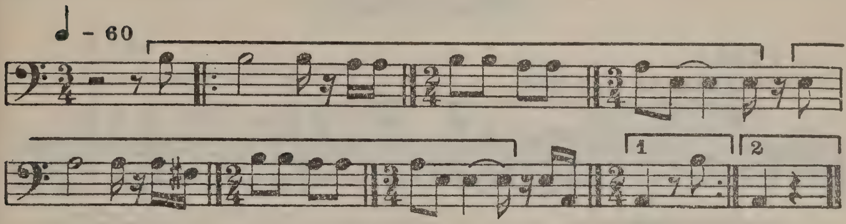
Analysis.—This melody differs from the preceding songs of this group in that it descends to a low tone midway its length, thus dividing the melody into two parts, each of which has a descending trend. The song is minor in tonality and contains all the tones of the octave except the second. The final tone is below the convenient range of the singer's voice and was sung indistinctly.

In connection with the next song it is interesting to note that the quiet of the night and the freedom from interruption were considered favorable to the treatment of the sick and that all the Indian tribes under observation by the writer preferred that time for treating the sick.

No. 68. Healing Song from the Spirit Women (b)

(Catalogue No. 1570)

Recorded by Amab



FREE TRANSLATION

The east women help me all night

Analysis.—The interval of a fourth is prominent in this melody, more than half the intervals being fourths and fifths, occurring chiefly in descending progression. A descent of nine tones in three measures occurs at the close of the song.

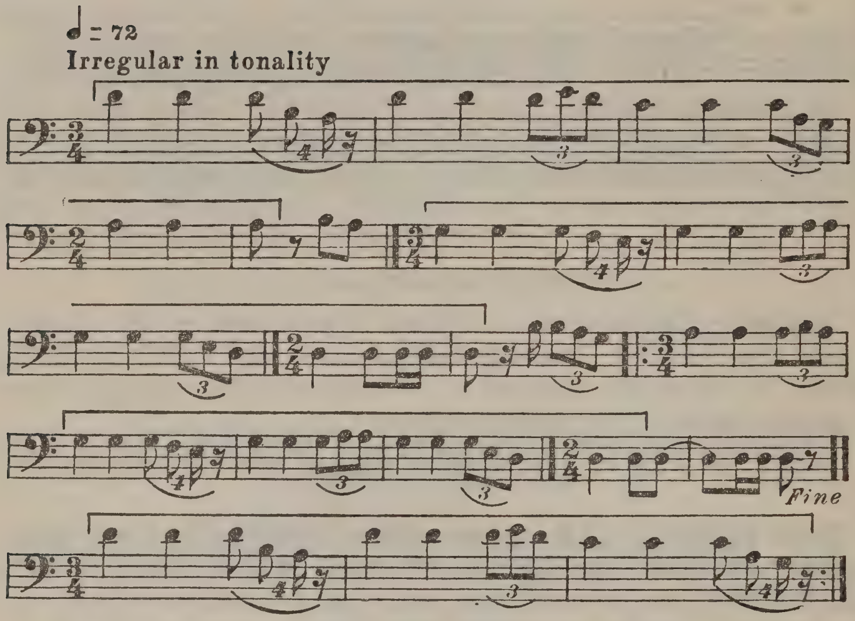
By Means of Herbs

Louis Pigeon (pl. 1) is a representative of the Indian doctor using herbs. He related the dream in which he received power to treat the sick (p. 77) and recorded three sets of songs which he uses in treating the sick, each set containing four songs. A portion of each set was transcribed. The first set (Nos. 69, 70, 71) was acquired by purchase at the value of two ponies, the next set (Nos. 72, 73) were inherited from an uncle who received them in a dream, and the third set (Nos. 74–76) were inherited from his great-grandfather. All these are used by him at the present time (1929), and he related a recent instance of a successful treatment. He sings the song next following when he digs a certain root, from which he makes a decoction and administers it to his patient.

No. 69. "I Use My Medicine to Cure the Sick"

(Catalogue No. 1533)

Recorded by PIGEON



FREE TRANSLATION

I use my medicine to cure her

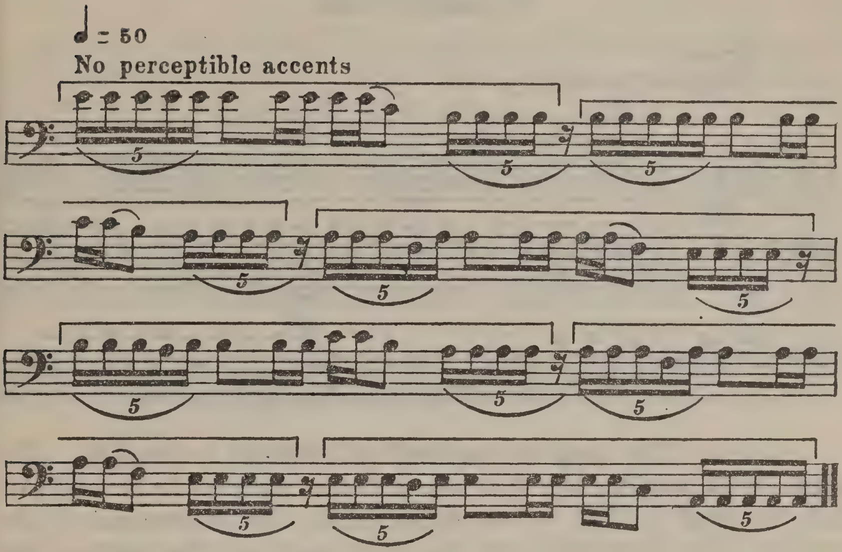
Analysis.—This song is classified as irregular in tonality and contains the descending fourth as a prominent interval. The rhythmic unit is long and occurs three times, with a short, independent phrase after its second occurrence. The melody has more motion than the other songs used by the Menominee in their treatment of the sick. It was used with herb remedies, and we do not find in it the soothing quality which characterized the songs of the jugglers who did not habitually give herb remedies. Several songs of this class are more rapid than the songs used by the jugglers.

The use of the next song was not stated, but it was probably sung when the herbal remedy was administered. Pigeon uses no drum or rattle when singing in the presence of a patient.

No. 70. "I Give You Medicine to Drink"

(Catalogue No. 1534)

Recorded by PIGEON



FREE TRANSLATION

I will at least try to give you this medicine to drink

Analysis.—This is the first song transcribed by the writer since 1909 in which measure lengths are not indicated. A series of Chippewa songs of the Grand Medicine were at that time transcribed in outline, without note values. The first note of each quarter-note group received an accent, but these were equal throughout the melody. The song has a compass of 12 tones and is based on the fourth 5-toned scale. All except two of the progressions are minor thirds and major seconds. Two renditions of the song were recorded and are uniform in every respect.

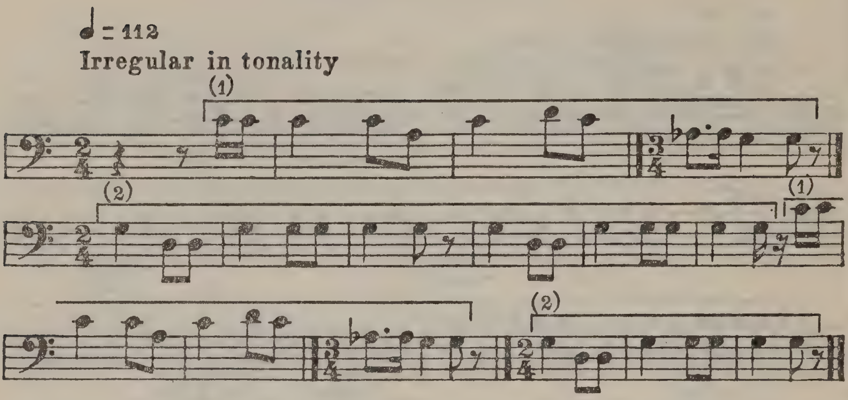
The melody of the next song in the series resembled this so closely that it was not transcribed. The words were translated as follows: "The sick person says 'I am sick.'" I reply 'I will conquer this sickness.'"

The last song of the series was said to be a favorite of the old medicine man.

No. 71. "I Will Drive the Sickness Out of You"

(Catalogue No. 1535)

Recorded by Pigeon



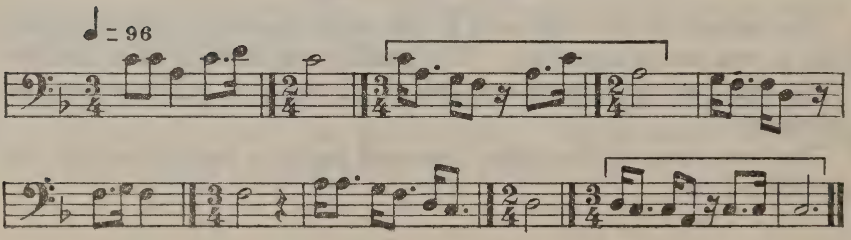
Analysis.—This song is classified as irregular in tonality. The tones are those of the key of C with A flatted in two of its occurrences, but the triad C–E–G is not suggested by the progressions of the melody. The final tone is not the lowest, as in all other songs of this group, but is preceded by a fourth lower, the song also containing this lower tone. Two rhythmic units occur, the first being the more interesting. The song contains an unusual variety of intervals, especially in downward progression. Two renditions were recorded and show no points of difference.

Pigeon recorded two songs which his uncle received in a fasting dream and used when treating the sick. His uncle lived to old age and Pigeon received the songs by inheritance. The dream was concerning a bird with a white head that stays high in the air.

No. 72. "I Am Rewarding You"

(Catalogue No. 1528)

Recorded by Pigeon



FREE TRANSLATION

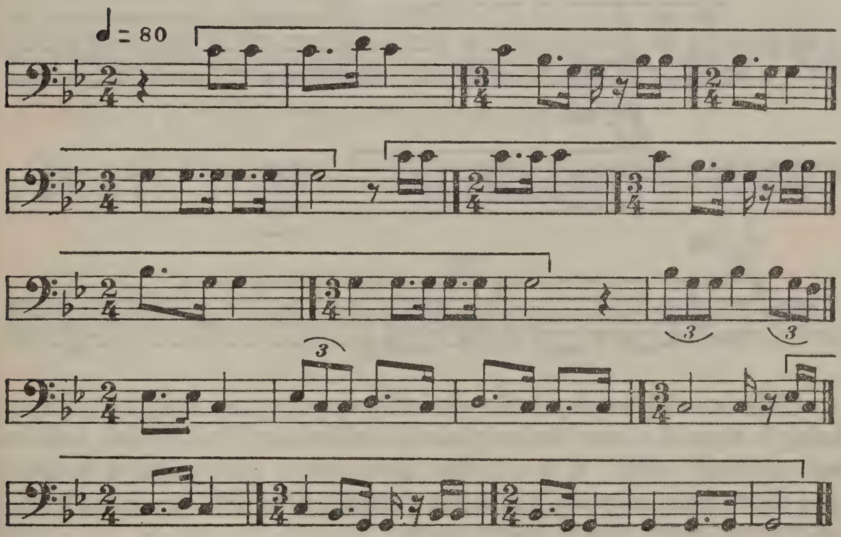
The power above said, It is I who am now rewarding you so that you will live to old age

Analysis.—The subtle rhythm of this song is worthy of attention in its possible effect upon a sick person. The characteristic phrase is contained in the first and second counts of the third measure. In this instance it is followed by a dotted eighth note on an unaccented count. The fifth measure contains the same phrase followed by a dotted eighth on the accented count. This is an unexpected change in the rhythm and delays the entrance of the accented half note. The eighth measure contains a phrase similar to the rhythmic unit but without the sixteenth rest, and the song closes with a repetition of the rhythmic unit. The song is based on the fourth 5-toned scale and is stimulating in its general character. Two renditions were recorded and they are uniform in every respect.

No. 73. "The Heavens Help You"

(Catalogue No. 1529)

Recorded by PIGEON



FREE TRANSLATION

The heavens speak and help you and others will depend upon you for help

Analysis.—This song differs widely from the song next preceding. It is minor in tonality, the tempo is slower, and the rhythmic unit is longer. This unit comprises the first, second, and fourth periods of the song, the third period differing in rhythm. The song has a compass of 12 tones, the highest tone occurring only in the first measure and the lowest tone appearing only at the close of the melody.

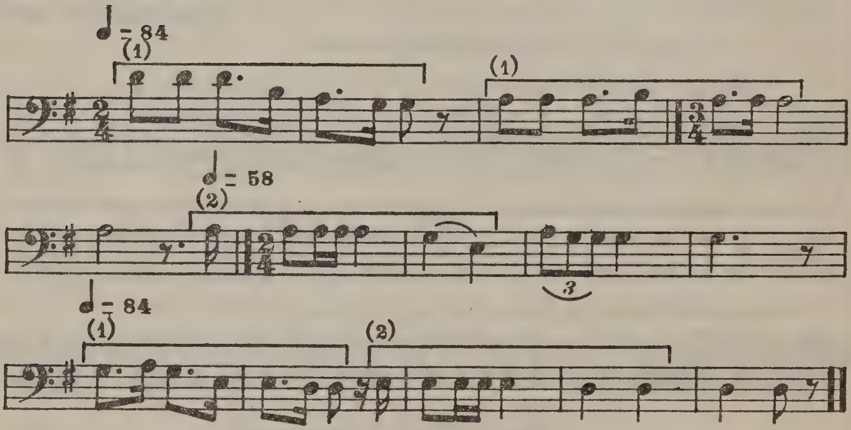
Four healing songs recorded by Pigeon were received from his great-grandfather, whose name was Hohopetca (Little Shouter). This man received his name from two dwarf gods who "sometimes roam about but prefer to stay in The Dalles of the Wisconsin River."[69] They appeared to him in a fasting dream and gave their own name to him, promising that he would live to extreme old age. The songs were also given by the dwarfs and constitute a set, according to the custom of the Menominee and certain other tribes. He used these songs in treating the sick. Only three of the songs are transcribed.

In Hohopetca's dream he swallowed a knife and was told to do this as a demonstration of his power. He had an iron knife made according to the instructions received in his dream. It was about 4 inches long and he could swallow and hold it for a few seconds. Pigeon said his grandfather saw this and told him about it.

No. 74. Healing Song (a)

(Catalogue No. 1530)

Recorded by Pigeon



Analysis.—Three rhythmic periods occur in this song, the second being in a much slower tempo than the others and introducing a different rhythmic unit. It is a rather lively song, with a major tonality and short, crisp phrases, and has a compass of eight tones lying partly above and partly below the keynote.

Hohopetca was told by the Thunderers that he could swallow a bullet as well as the iron knife and his second and third songs were concerning this feat, performed to demonstrate his power. The words were imperfectly translated, and the third song resembles the second so closely that it is not transcribed.

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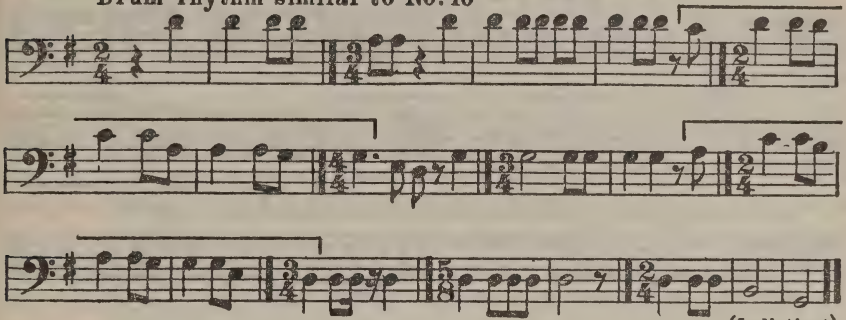
[69] Other songs attributed to these dwarfs were recorded among the Winnebago.

No. 75. Healing Song (b)

(Catalogue No. 1531)

Recorded by Pigeon

Voice ♩= 92
Drum ♪= 184
Drum rhythm similar to No. 10



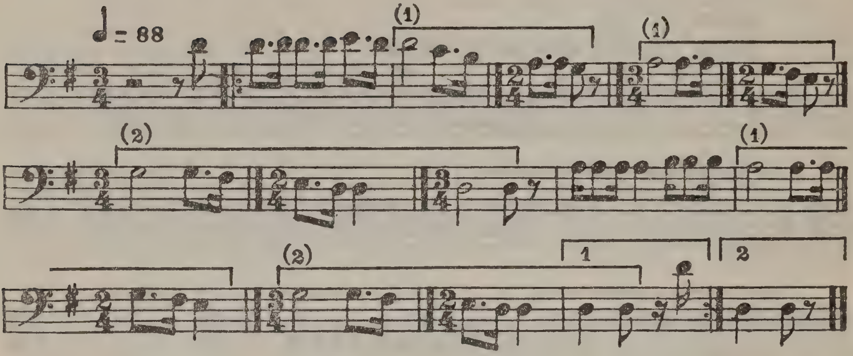
Analysis.—The opening phrase of this song arrests the attention with its descending fourth followed by a rest and a return to the higher tone. The descending interval of a fourth appears throughout the song first as D to A, then as C to G, and as G to D, and is always followed by a rest. The song contains 19 measures and has only 19 intervals, 14 of which are in descending progression.

The words of the closing song of the set are typical of songs received in dreams

No. 76. "Two Sides of the Heavens"

(Catalogue No. 1532)

Recorded by PIGEON



FREE TRANSLATION

The two sides of the heavens are coming together

Analysis.—The phrases of this song are characterized by a descending trend of whole tones and semitones. Two rhythmic units occur, the second being like the first except for an additional measure and the absence of the eighth rest. All the tones of the octave are present in the song, which was sung twice, the transcription being from the second rendition.

One of the most successful doctors among the Menominee in recent years was a woman named Nata′wika (pl. 19, *a*), who died February 16, 1918, at the age of more than 80 years. She had been ill more than a year as a result of a fall when her moccasin caught on a wooden step. Her name was said to mean "The whippoorwill looks for a place and when she finds it she dances." Natawika is also known as Sophie Piti′ta (Approaching Shout), the latter being the name of her second husband, who was also a medicine man. She was a kindly woman, always eager to help the sick, and often went to a sick person when she had not been summoned, believing that she could be of service, yet she said "the medicine will not work unless they pay for it." She had no fixed charge, but required her patients to give what they were able, perhaps a little tobacco, a handkerchief, or about four yards of calico.

The knowledge of Natawika's procedure and the identity of a portion of her herbs were obtained from her daughter, Mrs. Harriet Longley (pl. 19, *b*) of Keshena, Wis. Mrs. Longley said that when she was a child her mother tried to teach her the uses of herbs, and as she was inattentive her mother stuck a needle through the lobe of one of her ears. She continued careless and her mother pierced the other ear, saying, "This will make you listen to what I say." Her mother told her to try to remember the herbs and their uses, saying, "Some time, after I am dead, a sick person who is not being helped by a doctor may come to you and ask for Natawika's remedies." Knowing the importance which her mother attached to receiving pay for services, Harriet said, "I can not pay you, but when I use these herbs I will put tobacco in a saucer on the table and I will imagine that your spirit comes and smokes it." Her mother said, "That is the same as if you paid me now." As a result of this instruction and her own observation she was able, in 1929, to gather 56 specimens of plants and trees and to describe their uses. A much larger number could have been obtained if the collecting had extended over a wider territory and occupied a longer time. These specimens were obtained on three expeditions into the woods near her home, one expedition to a lake and another to the high burned-over country in the northern part of the reservation. On these trips she was accompanied by the writer; she also gathered many herbs by herself. After the first expedition it was evident that the work would be successful, so the writer presented Mrs. Longley with a gift, some food and tobacco, requesting that she comply with the old customs. Mrs. Longley, thus relieved of embarrassment, went alone to the woods where the herbs had first been gathered. On returning she said, "I put tobacco in the ground and put some on top of the ground and talked to my mother as though she was living, and told her that I was getting this medicine as she taught me to do."

Natawika had a personal song, received in a dream, which she sang when gathering herbs and preparing her medicines. This was sung by her daughter but not phonographically recorded. It was a simple melody characterized by a descending trend and the words were concerning Natawika's medicine. Although Natawika did not belong to the medicine lodge she sometimes attended its meetings. Her song would then be sung as a recognition of her presence, and she would rise and dance.

It was Natawika's custom to gather her medicinal herbs as systematically as a farmer gathers his crops, each in its season. Many were gathered near her home. (Pl. 20, *a*.) The roots were washed thoroughly and "trimmed up." The larger roots were cut in half lengthwise, strung on a cord, and hung up to dry. The small roots were spread to dry on a table which extended along the west side of her dwelling (pl. 20, *b*) exposed to the sunshine. Here she also prepared her herbs. Plants were hung to dry with the roots uppermost.

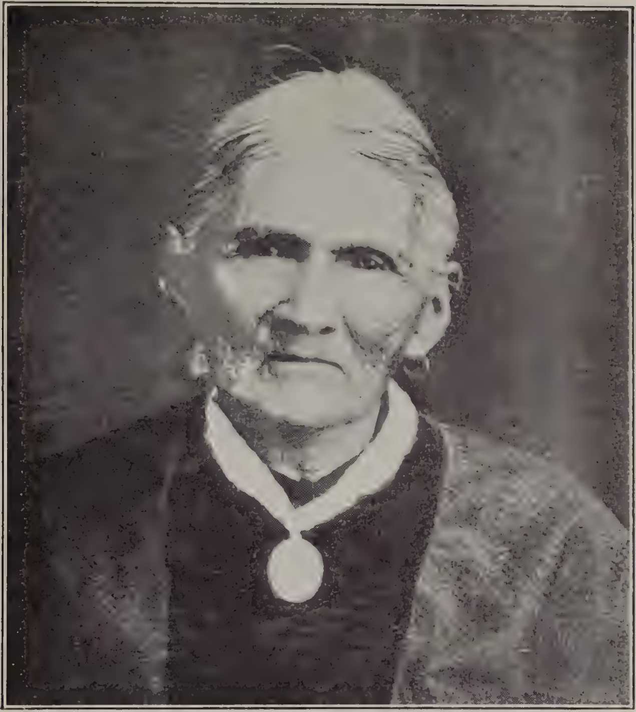
The bag in which she kept a convenient quantity of herbs was made of basswood fiber, boiled with the ashes of hardwood to make it pliable. (Pl. 22, *a*.) When she had time and felt inclined she got out this bag and mixed some combinations to have ready for use. Thus she might pulverize three or four roots together and wrap in a paper the quantity she would probably need. A mixture of herbs prepared by Natawika is shown in Plate 21, *b*. The quantity was said to be "about right for a pint of water." The mixture contains two roots used as a remedy for "distress in the stomach" and it could be used in decoction, as described, or chewed and the resultant liquid swallowed. The bag shown in Plate 22, *b*, is woven from narrow strips of cedar bark and is a type of bag commonly used for the storage of herbs.

When summoned to a sick person Natawika spread a sheet on the floor, put her bag of herbs on it, folded opposite corners above the bag, tied the other corners in a knot, and slung the pack around her shoulders. If it were winter she drove in her sleigh, which is now lying overturned at the edge of the woods where she gathered many of her herbs.

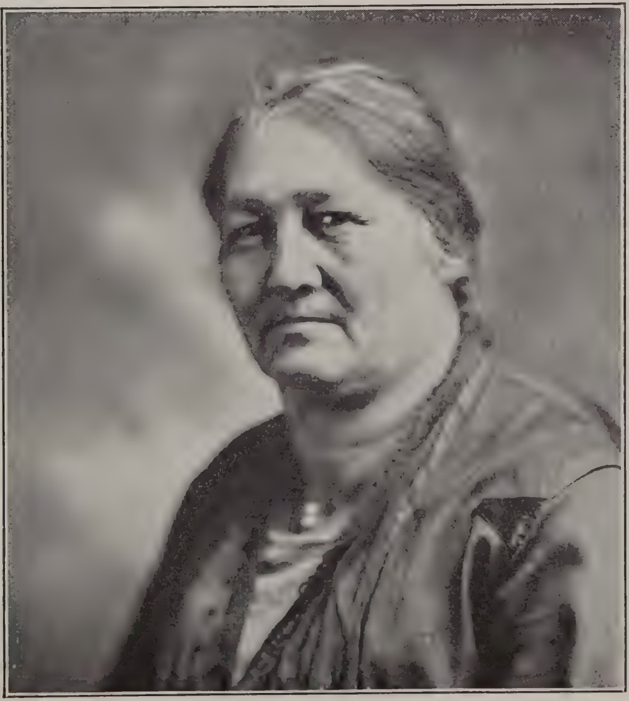
On arriving at the sick person's house her procedure, like that of any doctor, varied with the nature and gravity of the case. If the person were in great distress her first effort was to give immediate relief. She selected the proper herbs from her bag, boiled them in water and administered the remedy. Then she smoked her pipe and expected that the patient's condition would show a change during the time required for smoking. When her pipe was empty she rose, looked at the patient, and made her next decision. If the patient seemed to be feeling more comfortable, or if she were not sure of the diagnosis, she might "dream over it," either while she smoked a pipe or during a night. This action has been described on page 101. If there seemed grave doubt of the patient's recovery she made a test with certain small black seeds which she carried for the purpose. There were cases in which she felt obliged to make this test as soon as she saw the sick person. She also made the test during the crisis of a disease or at any other time that she considered it advisable. The dried seeds were from *Hamamelis virginiana* L. (witch-hazel), and four or five were sufficient for the test. She took a saucer of water, requiring that both water and saucer be very clean. Placing the seeds on the surface of the water she watched them. If they floated, there was a chance that the sick person would recover, but if they sank there was no hope.

Another test of recovery is described on page 128 in connection with the use of a remedy combining several ingredients.

Natawika's methods of treating the sick did not include the blowing through a tubular bone described on page 99. She used surgical means of relieving distress, lancing the inside of a patient's lip and lancing the temples. The latter treatment was for headache and was followed by "sucking the blood to the surface." In this pro-



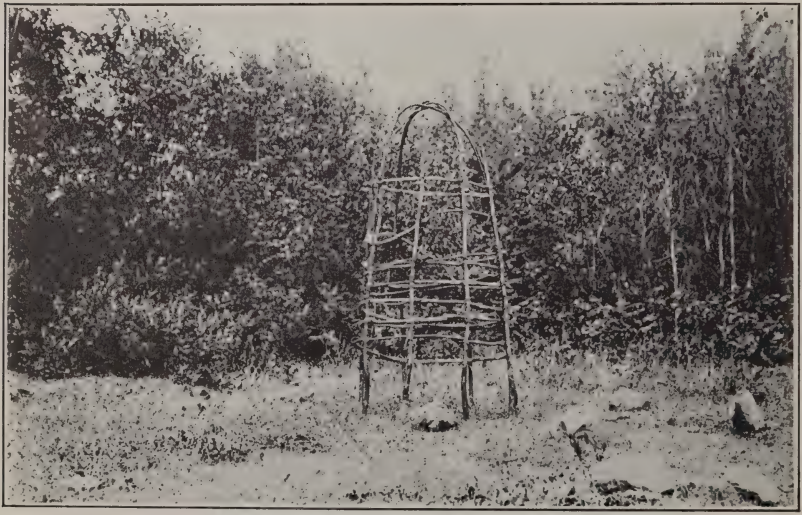
a. NATAWIKA



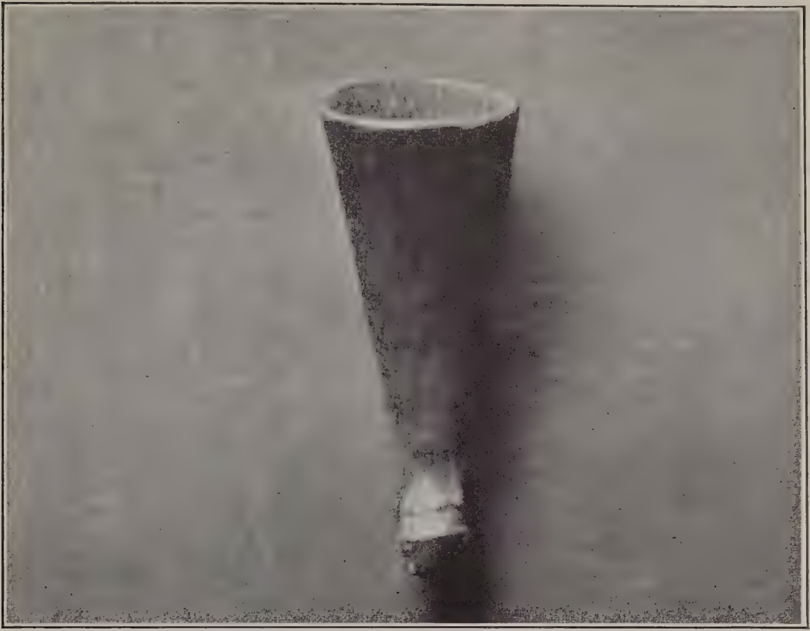
b. HARRIET LONGLEY

a, WOODS IN WHICH NATAWIKA GATHERED HERBS

b, NATAWIKA'S HOUSE, SHOWING TABLE ON WHICH SHE PREPARED HERBS

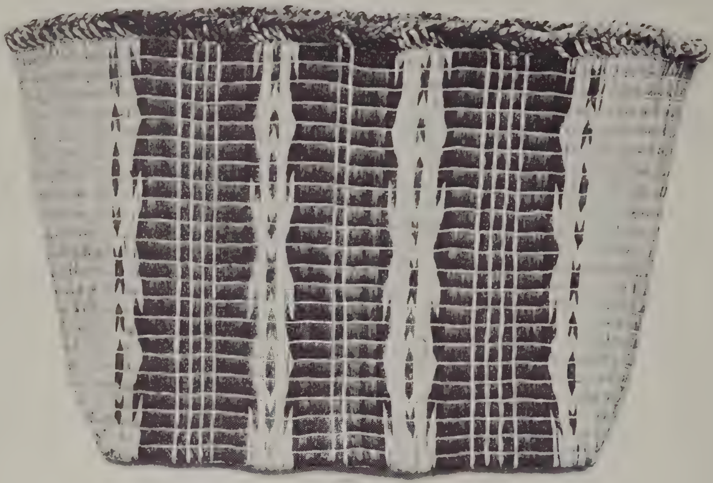


c, FRAMEWORK OF JUGGLER'S TIPI

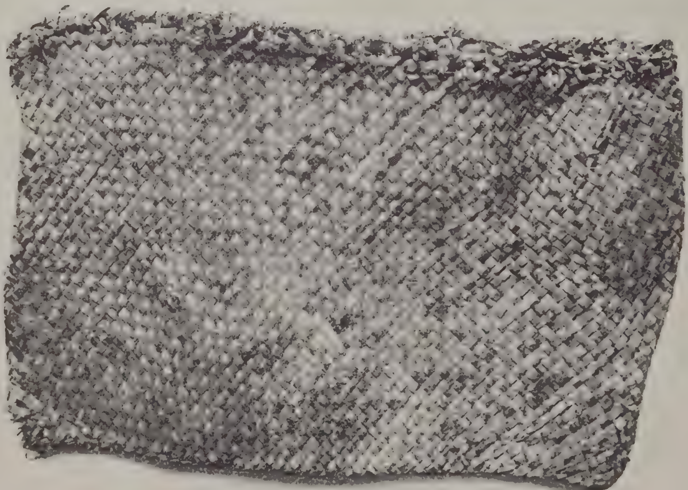


a, HORN USED BY NATAWIKA IN TREATMENT OF THE SICK

b, SPECIMEN OF NATAWIKA'S HERBS, PREPARED AS MEDICINE



a



b

a, Bag in which Natawika Stored Herbs; *b*, Storage Bag cedure she placed the larger end of a horn over the incisions and applied her mouth to the smaller end, sucking until the blood came to the surface. (Pl. 21, *a*.) (Cf. surgical treatment and appliances in Uses of Plants by the Chippewa Indians, pp. 332–335.) It is probable that a more extended inquiry among the Menominee would have shown further resemblances in the customs of the two tribes.

In preparing her liquid remedies Natawika distinguished between steeping and boiling. She also prepared some of her remedies by placing the ingredients in a saucer of water. The liquid remedies were administered both internally and externally. The former included "snuffing." An ordinary dose was "a swallow," and as the early Indians had no clocks the dose was repeated "now and then," or "when convenient." The external application included steaming, rubbing, and poultices which could be moistened without being removed. She recognized the fact that some physical conditions are incurable and the descriptions of her remedies show that she was guided only by observation of the effect of the medicine.

The present material, as indicated, is only a portion of that used by Natawika but is sufficient for present consideration. The plants here listed were collected by Natawika's daughter, Mrs. Harriet Longley, and identified at the United States National Herbarium, the identification being chiefly by Mr. E. C. Leonard.

The Menominee custom of designating plants is similar to that of the Chippewa. It will be noted that a portion of the following names refer to the appearance of a plant and a portion to some of its properties, while other names indicate the manner of its use or are simple terms applied to more than one plant. The name of one plant refers to its origin as an "east medicine," this being a particularly strong remedy. Among the Chippewa a few remedies were attributed to Winabojo and called "Winabojo medicines." It is possible that, if the information had been given by Natawika, some of these plants might have been recorded as "Manabus remedies."

PLANTS USED BY NATAWIKA

LIST OF PLANTS ARRANGED ACCORDING TO BOTANICAL NAME

MEDICINAL

Botanical name	Common name	Use
Abies balsamea (L.) Mill	Balsam fir	Sores.
Achillea millefolium L	Yarrow	Sores, swelling.
Acorus calamus L	Sweetflag	Contraction of facial muscles, colds and diseases of women.

List of Plants Arranged According to Botanical Name

MEDICINAL—Continued

Botanical name	Common name	Use
Adiantum pedatum L.	Maidenhair fern	Dysentery.
Apocynum pubescens R. Br.	Velvet dogbane	Indigestion.
Aralia nudicaulis L.	Wild sarsaparilla	Sores, lung trouble.
Arctium lappa L.	Burdock	Scrofulous sores.
Arisaema triphyllum (L.) Torr.	Indian turnip	Contraction of facial muscles.
Asarum canadense L.	Canada wildginger	Indigestion.
Asclepias syriaca L.	Common milkweed	Pain in chest.
Asclepias tuberosa L.	Butterflyweed	Tonic and bruises.
Betula papyrifera Marsh.	Canoe birch	Dysentery and tonic.
Bursa bursa-pastoris (L.) Britt.	Shepherds purse	Poison ivy.
Ceanothus americanus L.	Jersey-tea	Cough and lung trouble.
Chimaphila umbellata (L.) Nutt.	Common pipsissewa	Remedy for the blood and diseases of women.
Comptonia peregrina (L.) Coulter	Sweetfern	Tonic.
Diervilla lonicera Mill.	Dwarf bush-honeysuckle.	Remedy for the blood and diseases of women.
Eupatorium purpureum L.	Joe-pye-weed	Diseases of women.
Gnaphalium obtusifolium L.	Fragrant life everlasting.	Headache.
Helenium autumnale L.	Common sneezeweed	Do.
Hepatica triloba Choix	Roundlobe hepatica	Dysentery.
Heuchera americana L.	American alumroot	Pain in stomach.
Hydrophyllum virginianum L.	Virginia waterleaf	Headache, pain in chest.
Lacinaria spicata (L.) Kuntze	Spike gayfeather	Weak heart.
Leptandra virginica (L.) Nutt.	Culver's physic	Laxative.
Lilium philadelphicum L.	Orangecup lily	Sores.
Lithospermum canescens (Michx.) Lehm.	Puccoon	Tonic and sedative.
Mentha canadensis L.	American wild mint	Fever.
Mitchella repens L.	Partridgeberry	Diseases of women.
Monarda fistulosa L.	Wildbergamot	Strengthening bath.
Nepeta cataria L.	Catnip	Sedative.
Osmorrhiza claytoni (Michx.) Clarke.	Woolly sweetcicely	Sore eyes.
Pinus strobus L.	White pine	Sores.
Plantago rugelii Dcne.	Rugel's plantain; "White-man's foot."	Inflammation or burn.
Polygonatum biflorum (Walt.) Ell.	Small solomomseal	Acute pain.
Polyporus sp.		Do.

LIST OF PLANTS ARRANGED ACCORDING TO BOTANICAL NAME

MEDICINAL—Continued

Botanical name	Common name	Use
Prunella vulgaris L.	Selfheal	Dysentery.
Prunus demissa (Nutt.) Walp.	Western chokecherry	Lung trouble.
Quercus ellipsoidalis E. J. Hill	Northern pin oak	Diseases of women.
Quercus macrocarpa Michx.	Mossycup oak	Do.
Rhus hirta (L.) Sudw.	Staghorn sumac	Cough.
Rubus canadensis L.	Thornless blackberry	Dysentery.
Salix humilis Marsh.	Prairie willow	Tonic.
Sambucus racemosa L.	European red elder	Emetic.
Sanguinaria canadensis L.	Bloodroot	Diseases of women.
Sisyrinchium atlanticum Bicknell.	Eastern blue-eyed-grass.	Do.
Solidago flexicaulis L.	Broadleaf golden-rod	Headache and nosebleed.
Spathyema foetida (L.) Raf.	Skunkcabbage	Convulsions and weak heart.
Thuja occidentalis L.	American arborvitae	Swellings.
Trillium grandiflorum (Michx.) Salisb.	Snow trillium	Diuretic.
Tsuga canadensis (L.) Carr.	Canada hemlock	Swellings.
Vitis vulpina L.	Riverbank grape	Eye remedy.
Zanthoxylum americanum Mill.	Common prickly-ash; toothache tree.	Cold, rheumatism.

PLANTS BELIEVED TO POSSESS MAGIC PROPERTIES

Hamamelis virginiana L. Witch-hazel.

Dried seeds used in a test of sick person's recovery.

Uvularia grandiflora J. E. Smith. Large-flowered bellwort.

Vagnera reacemosa (L.) Morong. Wild spikenard.

The roots of these two, combined with the root of *Hydrophyllum virginianum*, Virginia waterleaf, and one other root (not obtained), were dried, pounded, and placed on live coals to attract game. A hunter might also "incense" his traps and guns by holding them in the smoke. The medicinal use of Virginia waterleaf is noted on page 130.

LIST OF PLANTS ARRANGED ACCORDING TO COMMON NAME [1]

Common name	Botanical name
Alumroot, American	Heuchera americana L.
Arborvitae, American	Thuja occidentalis L.
Ash, common prickly; toothache tree	Zanthoyxlum americanum Mill.
Bellwort, large-flowered	Uvularia grandiflora, J. E. Smith.
Bergamot, wild	Monarda fistulosa L.
Birch, canoe	Betula papyrifera Marsh.
Blackberry, thornless	Rubus canadensis L.

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[1] Attention is directed to the fact that the common name of a plant frequently differs in different localities and that in some instances a plant is known by more than one common name. The list herewith presented contains the names by which the plants are most widely known.

LIST OF PLANTS ARRANGED ACCORDING TO COMMON NAME—Continued

Common name	Botanical name
Bloodroot	Sanguinaria canadensis L.
Burdock	Arctium lappa L.
Butterflyweed	Asclepias tuberosa L.
Catnip	Nepeta cataria L.
Chokecherry, western	Prunus demissa (Nutt.) Walp.
Culvers physic	Leptandra virginica (L.) Nutt.
Dogbane, velvet	Apocynum pubescens R. Br.
Elder, European red	Sambucus racemosa L.
Fern, maidenhair	Adiantum pedatum L.
Fern, sweet	Comptonia peregrina (L.) Coulter.
Fir, balsam	Abies balsamea (L.) Mill.
Ginger, Canada wild	Asarum canadense L.
Golden-rod broadleaf	Solidago flexicaulis L.
Grape, riverbank	Vitis vulpina L.
Grass, eastern blue-eyed	Sisyrinchium atlanticum Bicknell.
Hemlock, Canada	Tsuga canadensis (L.) Carr.
Hepatica, roundlobe	Hepatica triloba Choix.
Honeysuckle, dwarf bush	Diervilla lonicera Mill.
Jersey-tea	Ceanothus americanus L.
Joe-pye-weed	Eupatorium purpureum L.
Life everlasting, fragrant	Gnaphalium obtusifolium L.
Lily, orangecup	Lilium philadelphicum L.
Milkweed, common	Asclepias syriaca L.
Mint, American wild	Mentha canadensis L.
Oak, mossycup	Quercus macrocarpa Michx.
Oak, northern pin	Quercus ellipsoidalis E. J. Hill.
Partridgeberry	Mitchella repens L.
Pine, white	Pinus strobus L.
Pipsissewa, common	Chimaphila umbellata (L.) Nutt.
Plantain, Rugel's; "White-man's foot"	Plantago rugelii Dcne.?
Puccoon	Lithospermum canescens (Michx.) Lehm.
Sarsaparilla, wild	Aralia nudicaulis L.
Selfheal	Prunella vulgaris (L.)
Shepherds purse	Bursa bursa-pastoris (L.) Britt.
Skunkcabbage	Spathyema foetida (L.) Raf.
Sneezeweed, common	Helenium autumnale (L.)
Snow trillium	Trillium grandiflorum (Michx.) Salisb.
Solomonseal, small	Polygonatum biflorum (Wald.) Ell.
Spike gayfeather	Lacinaria spicata (L.) Kuntze
Spikenard, wild	Vagnera racemosa (L.) Morong
Sumac, staghorn	Rhus hirta (L.) Sudw.
Sweetcicely, woolly	Osmorrhiza claytoni (Michx.) Clarke.
Sweetflag	Acorus calamus L.
Turnip, Indian	Arisaema triphyllum (L.) Torr.
Waterleaf, Virginia	Hydrophyllum virginianum L.
Willow, prairie	Salix humilis Marsh.
Witch-hazel	Hamamelis virginiana L.
Yarrow	Achillea millefolium L.

This list contains only 53 names, while the specimens obtained by Mrs. Longley were 56 in number. As already stated, the Indians identify a plant by its appearance, the name being of secondary importance. In the unnamed specimens Mrs. Longley knew the appearance and use of the plant but did not know its native name.

List of Plants Arranged According to Native Name

Native name	Meaning	Common name
Ai'yatciu'nĕse'kûn	Snuff	Common sneezeweed.
Akw̆u'pisun	Indicates use as a poultice	Small solomonseal.
A'skako'sĕ	Small pine	White pine.
Akse'tämĭ		Mossycup oak.
Aya'wisawä'ki	Square, understood to refer to stalk of plant.	Wildbergamot.
Kaka'kemĭ'nake		Staghorn sumac.
Ka'kikä'pûk	Evergreen	Common pipsissewa.
Ka'sukä' mûcki'ki	Cat medicine	Catnip.
Kino'pigû's	Snake grass	Eastern blue-eyed-grass.
Kino'pikitc̣i'pĕ	Snake root	Wild spikenard.
Kipa'hemena'n		Sweetfern.
Ma'kokûmi'g	Red water	Jersey-tea.
Mama'kakopû'k		Rugel's plantain.
Ma'tcmama'tsĕtau	Big Indian	Butterflyweed.
Miu'sikû'kûwĕ		
Mucko'tau'odji'pĕ	Prairie root	
Mûkatä' ono'kanûk	Black berry	
Namä'kociû'sa	Water bug	
Name'pĭn		
Nani'ce ä'cipû'ka		
Nä'sĭkûn	Smudge	
Nä'sĭkûn wa'biskidji'pĕ	Smudge, white root	
Ona'munitci'pĕ	Red root	
Ona'wûni'koso'	Squirrel tail	
Ota'pipĕnyû'g	Crinkled root	
Pai'sanaki'ki	Fine hair	
Pike'sû	Little pitch, understood to be from balsam.	
Se'wanon		
Sika'kacmi'äkwa	Skunk odor	
Sûka'niwe'wûk		
Täki'kûmĭk		
Wäsa'wûsku'kûmik		
Wa'pûno'wûs	East medicine	
Wea'poskitci's		
We'ke		
We'sûksa'pose'kûn	Bitter root	

The following plants are assigned the same medicinal uses by Huron H. Smith in Ethnobotany of the Menomini Indians, pages 21–58.

Achillea millefolium L. Yarrow.
Asarum canadense L. Canada wildginger.
Asclepias tuberosa L. Butterflyweed. (Also other uses.)
Eupatorium purpureum L. Joe-pye-weed.
Helenium autumnale L. Common sneeze weed.
Pinus strobus L. White pine. (And other uses.)
Sambucus racemosa L. European red elder. (And other uses.)

The following plants are assigned different medicinal uses by Smith.

Abies balsamea (L.) Mill. Balsam fir.
Acorus calamus L. Sweetflag.
Adiantum pedatum L. Maidenhair fern.
Arisaema triphyllum (L.) Torr. Indian turnip.
Ceanothus americanus L. Jersey-tea.
Hydrophyllum virginianum L. Virginia waterleaf.
Mitchella repens L. Partridgeberry.
Monarda fistulosa L. Wildbergamot.
Nepeta cataria L. Catnip.
Salix humilis Marsh. Prairie willow.
Sanguinaria canadensis L. Bloodroot.
Spathyema foetida (L.) Raf. Skunk cabbage.
Thuja occidentalis L. American arborvitae.
Trillium grandiflorum (Michx.) Salisb. Snow trillium.
Tsuga canadensis (L.) Carr. Canada hemlock.
Vitis vulpina L. Riverbank grape.
Zanthoxylum americanum Mill. Common prickly-ash.

The following plants are not listed in Ethnobotany of the Menomini by Smith:

Apocynum pubescens R. Br.
Arctium lappa L.
Betula papyrifera Marsh.
Comptonia peregrina (L.) Coulter.
Hepatica triloba Choix.
Heuchera americana L.
Lacinaria spicata (L.) Kuntze
Lilium philadelphicum L.
Padus demissa (Nutt.).
Polyporus sp. ?
Quercus macrocarpa Michx.
Rubus canadensis L.
Sisyrinchium atlanticum Bicknell.
Vitis vulpina L.

The following plants were similarly used by the Chippewa in treatment of the sick. (Cf. Uses of Plants by the Chippewa Indians, pp. 286–294.)

Achillea millefolium L. Yarrow.
Acorus calamus L. Sweetflag.
Asarum canadensis L. Canada wildginger.
Ceanothus americanus L. Jersey-tea.
Chimaphila umbellata (L.) Nutt. Common pipsissewa.
Diervilla lonicera Mill. Dwarf bush honeysuckle.
Leptandra virginica (L.) Nutt. Culvers physic.
Nepata cataria L. Catnip.
Plantago rugelii Dene ? Rugel's plantain.

The following plants were differently used in the treatment of the sick by the Chippewa.

Abies balsamea (L.) Mill. Balsam fir.
Aralia nudicaulis L. Wild sarsaparilla.
Asclepias syriaca L. Butterflyweed.
Betula papyrifera Marsh. Canoe birch.
Bursa bursa-pastoris (L.) Britt. Shepherd's-purse.
Eupatorium purpureum L. Joe-pye-weed.
Heuchera americana L. American alumroot.
Hepatica triloba Choix. Roundlobe hepatica.
Pinus strobus L. White pine.
Prunella vulgaris L. Selfheal.
Quercus macrocarpa Michx. Mossycup oak.
Rhus hirta (L.) Sudw. Staghorn sumac.
Sanguinaria canadensis L. Bloodroot.
Solidago flexicaulis L. Broadleaf goldenrod.
Thuja occidentalis L. American arborvitae.
Trillium grandiflorum (Michx.) Salisb. Snow trillium.
Tsuga canadensis (L.) Carr. Hemlock.
Vitis vulpina L. Riverbank grape.

The following names do not occur in Uses of Plants by the Chippewa Indians.

Adiantum pedatum L. Maidenhair fern.
Apocynum pubescens R. Br. Velvet dogbane.
Arctium lappa L. Burdock.
Arisaema triphyllum (L.) Torr. Indian turnip.
Asclepias tuberosa L. Butterflyweed.
Ceanothus americanus L. Jersey-tea.
Comptonia peregrina (L.) Coulter. Sweetfern.
Gnaphalium obtusifolium L. Fragrant life everlasting.
Helenium autumnale L. Common sneezeweed.
Hydrophyllum virginianum L. Virginia waterleaf.
Lacinaria spicata (L.) Kuntze. Spike gayfeather.
Lilium philadelphicum L. Orangecup lily.
Lithospermum canescens (Michx.) Lehm. Puccoon.
Mentha canadensis L. American wild mint.
Mitchella repens L. Partridgeberry.
Monarda fistulosa L. Wildbergamot.
Prunus demissa (Nutt.) Roemer. Western chokecherry.
Plantago rugelii Dcne. Rugel's plantain.
Polygonatum biflorum (Walt.) Ell. Small solomonseal.
Polyporus sp.?
Quercus ellipsoidalis E. J. Hill. Northern pin oak.
Rubus canadensis L. Thornless blackberry.
Salix humliis Marsh. Prairie willow.
Sambucus racemosa L. European red elder.
Sisyrinchium atlanticum Bicknell. Eastern blue-eyed-grass.
Spathyema foetida (L.) Raf. Skunkcabbage.

Classification of Diseases and Injuries Treated by Natawika[70]

1. Nervous system:
    - Convulsions.
    - Headache.
    - Contraction of the face.
2. Circulatory system:
    - Heart.
    - "In the blood."
3. Respiratory system:
    - Cold.
    - Cough.
    - Lung trouble.
    - Pain in the chest.
4. Digestive system:
    - Indigestion.
    - Pain.
    - Dysentery.
    - Physic (use of).
    - Emetics (use of).
    - Worms.
5. Urinary system: Diuretic.
6. Skin:
    - Inflammation.
    - Sores.
7. Bruises.
8. Burns.
9. Fever.
10. Hemorrhages.
11. Diseases of women.
12. Diseases of the eye.
13. Rheumatism.
14. Baths.
15. Tonics.
16. General remedies:
    - Swellings.
    - Acute pain.
    - Injury to the eye.
    - Remedy for poison ivy.

1. Nervous System

CONVULSIONS

Spathyema foetida (L.) Raf. Skunkcabbage.

The dried and powdered root was mixed in a saucer with the seeds of prickly ash. Warm water was placed on the mixture and used as a remedy for convulsions, being given to infants, children, or adults.

Lithospermun canescens (Michx.) Lehm. Puccoon.

The root of this plant was combined with the root of skunkcabbage, the inner bark of prickly ash, and one other plant in a remedy for persons very sick and threatened with convulsions. The four powdered ingredients were mixed with water in a saucer, the sick person was required to drink a swallow, then the remainder was rubbed on the palms of the hands, the arms, chest, and abdomen. After this treatment the patient usually quieted down and went to sleep. The dosage and treatment were repeated at intervals. When in doubt of the result in a particular case Natawika used this mixture of herbs in the following test. She took a saucer of water, then lifted a little of the mixture on the point of a knife and placed it on the surface of the water. She did this four times, placing the little portions of medicine one above another on the water, then she watched the result. If the mixture sank to the bottom of the saucer she believed that "the medicine was not willing to work for the sick person," but if the mixture spread over the surface of the water she accepted it as a sign that the sick person would recover.

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[70] This classification, except for a limited number of omitted remedies, is the same as that appearing in Uses of Plants by the Chippewa Indians, Fourty-fourth Ann. Rept. Bur. Amer. Ethn., p. 335. In determining this basis of classification the author received the valued assistance of Dr. D. S. Lamb, who at the time was pathologist at the Army Medical Museum, Washington, D. C.

HEADACHE

Solidago flexicaulis L. Broadleaf golden-rod.

The leaves were dried, powdered, and snuffed as a remedy for headache. (See nosebleed.)

Gnaphalium obtusifolium L. Fragrant life everlasting.

The dried leaves were put on hot coals and the fumes inhaled as a remedy for headache or for "foolishness."

Helenium autumnale L. Common sneezeweed.

The dried flowers, pulverized with other ingredients, were snuffed to cause sneezing and relieve headache. The dried flowers were mixed with the dried leaves of the broadleaf golden-rod and applied to the temples after a treatment somewhat akin to cupping. The flesh on the temples was lanced with four or five "quick, sharp little gashes" made with a bit of glass, the blood was then "drawn to the surface" by sucking through a horn, and the moistened medicine was applied. This was covered by a round piece of paper, about 1½ inches in diameter, secured by a bandage around the head which was worn the rest of the day. The horn used by Natawika is shown in Plate 21, *a*. Mitchell Beaupre said that some doctors used as lances the splinters from a tree which had been struck by lightning.

CONTRACTION OF THE FACE

Arisaema triphyllum (L.) Torr. Indian turnip.

The root of this plant, finely pulverized with the root of sweetflag, was used as a remedy "to straighten a person's mouth that had been drawn to one side by witchery." An incision was made with a bit of glass on the inside of the person's lip. The powder was placed on this incision "so it would work in." The writer has seen a Chippewa Indian suffering from this affliction which was attributed to a similar cause.

2. Circulatory System

HEART

Lacinaria spicata (L.) Kuntze. Spike gayfeather.

A decoction of the root was used with other ingredients as a remedy for a weak heart.

Spathyema foetida (L.) Raf. Skunkcabbage.

A decoction of the root was used for a weak heart. In combination, this was used as a remedy for convulsions.

"IN THE BLOOD"

Chimaphila umbellata (L.) Nutt. Common pipsissewa.

The leaves were prepared in a decoction "to clear the blood." About a cupful was drunk as often as desired, the treatment being continued about a month.

Diervilla lonicera Mill. Dwarf bush-honeysuckle.

The stalk of this plant was sometimes used in combination with the plant next preceding (pipsissewa) for the same purpose. No other part of this plant was used medicinally.

3. Respiratory System

COLDS

Acorus calamus L. Sweetflag.

The root was used as a remedy for colds, either as a decoction or chewed. (See also diseases of women.)

Zanthoxylum americanum Mill. Common prickly-ash.

A decoction of the inner bark was used as a remedy for a cold which had settled on the chest. It was also used for rheumatism.

COUGH

Rhus hirta (L.) Sudw. Staghorn sumac.

A decoction was made from the red top. This was strained, sweetened, and boiled down as a remedy for cough.

Ceanothus americanus L. Jersey-tea.

A decoction of the root was drunk for a cough with a tendency to consumption.

LUNG TROUBLE

Prunus demissa (Nutt.) Walp. Western chokecherry.

A decoction of the inner bark was used for lung trouble.

Aralia nudicaulis L. Wild sarsaparilla.

A decoction was made from three roots and a quart of water as a remedy for lung trouble. It was also used as a remedy for sores.

PAIN IN THE CHEST

Hydrophyllum virginianum L. Virginia waterleaf.

The root was boiled in combination with other roots for pain in the chest. In the early spring, before the plant blossomed, the roots were boiled and eaten as food.

Asclepias syriaca L. Common milkweed.

The buds were eaten and the root was used in decoction for discomfort in the chest. The root was also used in various combinations.

4. Digestive System

INDIGESTION

Asarum canadense L. Canada wildginger.

A decoction of the root was used for indigestion.

PAIN

Heuchera americana L. American alumroot.

The root was eaten raw for disordered stomach. It was also used in a decoction, with other roots, for pain in the stomach.

DYSENTERY

Rubus canadensis L. Thornless blackberry.
Hepatica triloba Choix. Roundlobe hepatica.
Adiantum pedatum L. Maidenhair fern.

A decoction was made of the roots of these three plants as a remedy for dysentery. The first named was also used alone for this purpose.

Prunella vulgaris L. Selfheal.

The stalk was steeped, not boiled, in a decoction for dysentery. This remedy was said to be particularly good for babies.

Betula papyrifera Marsh. Canoe birch.

A decoction of the inner bark was used for dysentery. Mitchell Beaupre stated that a decoction was made from the fine tips of the branches and used as a tonic, the tips of the branches being stored for use in winter.

PHYSIC (USE OF)

Leptandra virginica (L.) Nutt. Culver's physic.

The root of this plant was used as a purgative, being prepared in two different ways. (1) A root of average size was steeped (not boiled) in a quart of water. This was allowed to cool and a small cupful taken three or four times a day as a gentle laxative. (2) A root was boiled with a smaller amount of water, being allowed to boil hard until the quantity was reduced to less than a cupful, which was taken at a single dose. This was said to act as an emetic and as a powerful purgative.

EMETIC (USE OF)

Sambucus racemosa L. European red elder.

The inner bark was scraped and prepared in a decoction for use as a quick emetic in cases of poisoning. The dose was a tablespoonful.

WORMS

Apocynum pubescens R. Br. Velvet dogbane.

A decoction of the root was used for worms. The dose was half a cupful.

5. Urinary System

DIURETIC

Trillium grandiflorum (Michx) Salisb. Snow trillium.

The root was steeped and used as a diuretic.

6. Skin

INFLAMMATION

Plantago rugelii Dcne? Rugel's plantain. "White-man's-foot."

The fresh leave were applied to any inflammation.

SORES

Abies balsamea (L.) Mill. Balsam fir.

The gum inside the blisters was applied to sores.

Lilium philadelphicum L. Orangecup lily.

The root was boiled, mashed, and used as a poultice for sores.

Pinus strobus L. White pine.

The trunk of the tree was cut in small blocks, which were boiled. The outer bark was easily removed and the inner bark was pounded and used as a poultice for sores.

Achillea millefolium L. Yarrow.

The leaves were dried, pulverized, and used as a poultice for sores or swellings.

Arctium lappa L. Burdock.

The leaves were boiled and used as a poultice for scrofulous sores on the neck.

7. BRUISES

Asclepias tuberosa L. Butterflyweed.

This remedy was used both externally and internally. The root was pounded and used as a poultice for bruises, swellings, or lameness and prepared as a decoction which was taken internally at the same time. It was also used as a tonic.

8. BURNS

Plantago rugelii Dcne.? Rugel's plantain.

The fresh leaves were applied to a burn or any form of inflammation.

9. FEVER

Mentha canadensis L. American wild mint.

The entire plant was steeped as a remedy for fever.

Nepeta cataria L. Catnip.

The entire plant, except the root, was steeped and the decoction used to produce perspiration and a restful sleep. The informant, on being questioned, said she "did not know whether it was used for a fever, but this was the action of the medicine." This indicates that she had been instructed in the action of the medicines rather than in diagnosis or the reasons for their use.

10. HEMORRHAGE FROM THE NOSE

Solidaga flexicaulis L. Broadleaf golden-rod.

The leaves were dried, finely powdered with other ingredients, and inserted in the nostrils to check nosebleed.

11. DISEASES OF WOMEN

Acorus calamus L. Sweetflag.

The root was ground with that of bloodroot (*Sanguinaria canadensis* L.) and with bits of cedar wood and a decoction made as a remedy for irregular periods. The first ingredient was used also as a remedy for colds.

Mitchella repens L. Partridgeberry.

The leaves were used in a decoction for diseases of women.

Quercus macrocarpa Michx. Mossycup.
Quercus ellipsoidalis E. J. Hill. Northern pin oak.

The inner bark of these and two other species of oak were made in a decoction for women who suffered a stoppage of periods because of taking cold.

Sisyrinchium atlanticum Bicknell. Eastern blue-eyed-grass.

A decoction of the entire plant with three other ingredients was given a woman immediately after confinement, for the expulsion of the afterbirth.

Eupatorium purpureum L. Joe-pye-weed.

The root was used in combination with the stalk of bush-honey-suckle, the leaves of pipsissewa, and one other ingredient in a decoction given to a woman 10 days after confinement "for internal healing."

12. DISEASES OF THE EYE

Osmorrhiza claytoni (Michx.) Clarke. Woolly sweetcicely.

The root was boiled and used as a wash for sore eyes.

13. RHEUMATISM

Zanthoxylum americanum Mill. Common prickly-ash; toothache tree.

The inner bark was pounded, moistened, and used as a poultice for rheumatism and sharp pains. The patient's limbs might be entirely covered with such a poultice, which could be moistened without being removed.

14. BATHS

Monarda fistulosa L. Wildbergamot.

All the plant except the root was prepared in a decoction and used as a strengthening bath for infants.

15. TONICS

Salix humilis Marsh. Prairie willow.

The stalk was boiled as a drink for "general health."

Comptonia peregrina (L.) Coulter. Sweetfern.

A decoction was made of the root, with other ingredients, as a mild tonic.

Asclepias tuberosa L. Butterflyweed.

A decoction of the root was used as a tonic.

16. General Remedies

SWELLINGS

Achillea millefolium L. Yarrow.

The dried and pulverized leaves were used as a poultice for swellings.

Thuja occidentalis L. American arborvitae.

The leaves were dried, powdered, and combined with finely powdered fungus (*Polyporous* sp.? "sterile, abnormal, fragmentary") as a poultice for swellings.

Tsuga canadensis (L.) Carr. Canada hemlock.

The branches of this, together with the branches of white cedar (arbor vitae), were placed in water which was heated by means of a hot stone, thus securing a somewhat even temperature. The swelling was exposed to the steam.

ACUTE PAIN

Polygonatum biflorum (Walt.) Ell. Small solomonseal.

The root was boiled, mashed, and combined with fungus (*Polyporous* sp.? "sterile, abnormal, fragmentary") which had been finely pulverized. This was moistened and applied as a poultice for sharp pain. If used for a very sick person, two other ingredients could be added.

INJURY TO THE EYE

Vitis vulpina L. Riverbank grape.

The ripe grape was squeezed into the eye to remove a bit of rice husk. For this reason a supply of wild grapes was taken to a rice-making camp.

REMEDY FOR POISON IVY

Bursa bursa-pastoris (L.) Britt. Shepherdspurse.

The entire plant was steeped as a wash for poison ivy.

The following example of the treatment of a serious condition was related by Mitchell Beaupre:

A man cut his hand severely, the hand gradually discolored, and it appeared that an amputation would be necessary. A prominent man on the reservation named Dan Morgan saw it and said, "It would be easy to kill that blackness. I will go home and get the right stuff." On his return he tied a weasel skin around the man's wrist, at the edge of the discoloration. Then he spread "a stuff like pitch," mixed with medicine, on the discolored flesh next to the weasel skin, making a band of it around the wrist. Instructions were given for moistening the pitch during the night.

Two days later the discoloration was passing away, and in three or four days it had disappeared. The man recovered, and for his services Morgan received at least $35 and a suit of clothes.

LEGENDS CONCERNING MANABUS[71]

Origin Myths of the Medicine Lodge

The private memorial for members of the medicine lodge (Mitawin) is an important ceremony of the organization. (See p. 91.) The origin myth of the medicine lodge is related at that time and its songs are sung. When a Mitawit is buried a relative or close friend who is also a Mitawit addresses the spirit of the dead and promises to conduct this private memorial at the proper time. In this speech he tells the spirit to "follow the trail of Nahpota" (the little wolf) to the place of departed spirits. There it will remain until Nahpota permits it to return for the memorial ceremony, or feast of the dead. In that memorial it is impersonated by some one selected for the purpose who is arrayed in the garments of the deceased. After the feast the impersonator is faced toward the west, and the soul is dismissed to return to the realm of Nahpota.[72]

At such a memorial the origin myth of the medicine lodge is always related and its four songs are sung. This myth was related by David Amab, and a year later a partial version was obtained from Wickobe. Amab said he felt no fear in telling this and the Mitawin legend which follows. He had performed certain acts which entitled him to instruct a member of the tribe in the traditions of the medicine lodge and this was known in the tribe, so he was violating no confidence. Before he began the narration, the writer gave him tobacco, two large handkerchiefs, and some food, as well as the usual compensation for his work. He partook of the food and accepted the gifts, thus conforming to the requirements. In reply to an inquiry concerning his personal belief, Amab said thoughtfully, "If I dream much I go somewhere else. If I die, perhaps it will be as when I dream and I will go somewhere else." An element of pathos was added to this incident, as Amab was growing weaker from an ncurable malady. His death occurred less than a year later.

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[71] The mythical character known as Manabus among the Menominee is known as Winabojo among the Chippewa, and by various similar names among Algonquian peoples. Concerning this character J. N. B. Hewitt writes as follows: "'The myth of Mudjikewis, 'The First-Born (on Earth),' commonly called the tory of Nanabozho (i. e. Inābi'oji'o'), remarkable for beauty and comprehensiveness, details the cirumstances which gave rise to the name 'Nanabozho.' In that recital the name appears as Inābi'oji'o' nd means 'Created, or formed, by the look (of the Great Spirit'). (Annual Report of the Smithsonian nstitution for 1925, p. 69, Washington, 1926.)"

[72] Skinner, Menomini culture, p. 46; Hoffman, Menomini Indians, pp. 68–69 and 73–75; Michelson, Menominee Tales, Amer. Anthrop., vol. 13, No. 1.

MANABUS AND THE WOLF

Manabus walked around the earth alone for many years and at last he met an old wolf with four sons. Manabus said, "Ha, brother," and the wolf replied "Well, Manabus." So Manabus camped there and the wolf talked with him, saying, "You had better have a wigwam and stay somewhere instead of wandering around all the time." Manabus said, "What would I eat if I sat still all the time?" The wolf replied, "Here are my four sons. Pick one out. He will hunt for you and get deer and all sorts of game."

Manabus selected the youngest son and the wolf said, "He is a good one. He can kill a deer at any time."

Manabus called the wolf "little brother." They walked a little way, looking for a good place to make the wigwam. At last Manabus said, "Let us have the wigwam here by the lake so we can see a long way." So the wigwam was made by the lake.

For a long time Manabus lived there, and the little wolf brought him plenty of meat. After a while the lake froze over. The little wolf hunted all day and Manabus said, "Don't run across the ice when you come home. It is shorter, but don't come that way, and be sure to come home before sundown."

One morning the little wolf got up, ate some berries, and went hunting. At noon he saw a deer as white as snow. He wanted to get that deer, and he said, "If I get that deer Manabus can have the hide to sit on. I will try to get him."

The deer ran and the little wolf ran after him all day. About sundown the little wolf stopped and remembered what Manabus had told him. He ran toward home and came to the edge of the frozen lake. He could see the smoke of the wigwam on the other side. If he went around the lake he could not reach home before dark. He said to himself, "I am a good runner, I can get across the lake quickly." So he started to run across the ice. When he was about halfway across he heard a roaring and the ice broke into large pieces that floated around. He could not get a foothold and went down into the water.

The underwater people[73] were angry because Manabus was showing greater power than their own, and it was one of their number who pulled the little wolf down into the water. They also sent the white deer for the little wolf to chase, so that he would be late in returning and would attempt to cross the ice.

As the little wolf went under the water he called, "Manabus, I am drowning."

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[73] The references to the underwater people are from a version of this story related by Louis Wicko'be in 1929. In other important respects his version corresponded with that of Amab.

Manabus heard a sound and went outside but he could hear nothing but the birds. He went inside and lay down. Manabus went to sleep, and in his sleep he knew that the little wolf had been drowned. He moaned, and every time he moaned the earth shook. Manabus lay still four days and nights with his head on his chest and his closed hands on his face. On the fourth day the earth shook and seemed to tip. On that day the underwater people told the one of their number who had pulled the little wolf down that he must let the little wolf go, because it would make matters worse for them than ever to have Manabus feel so badly. They said, "He is so powerful that he will destroy us," so this underwater person told the boy to go, and took him to the shore where Manabus was sitting.

Manabus faced the west, sitting with his back toward the lake. The boy came out of the water and walked up the shore behind him. Then the boy touched Manabus and said, "Don't cry any more. I am back again."

Manabus turned around, looked at him and said, "Brother, I have cried too much now. You are no more a creature living on the earth; you are a spirit." Manabus was going to send him back to the underwater people, but he said, "They let me go. They will not take me back again."

Manabus said, "This is not good. If I take you back the underwater people will take our people and send them back after four days, doing it for fun. Those people will not be in their right senses after they come back."

The little boy did not know what to do. He said, "You call me djipe′ and say I am no more a living creature. What shall I do? You must make some plan for me."

So Manabus wiped his eyes and looked at his little brother, then he said, "First I will change your name. While you were with me your name was White Wolf. From now on you shall be called Nah′pata. You must start straight for the west, where our great uncles who have already died and all those who shall die will follow you."

The boy was told to travel four days and to make four fires, one each night at the place where he camped. The place he reached after his length of journey was the place where he was to stay, and he was making a trail for the dead people to follow. He was told that he would find a river and must put a long tree across it for a bridge. This tree or pole must float on the surface of the water, and those who have been good will cross it safely, but if a man has committed a murder he will fall off and sink out of sight forever. The boy was also told to make a long Mitawin lodge, and to make a water drum, like that used in the Mitawin, so that the dead people going on this trail would hear the sound and know which way to go. This drum was very large—perhaps 3 or 4 feet high—and it stood in the middle of the Mitawin lodge. That was the beginning of the Mitawin drum, and because of the four fires made by the little wolf it is the Menominee custom to build a fire four nights on a newly made grave.

Little Wolf called the people his uncles and aunts as Manabus had done. When one of them came he would say, "Well, uncle," take the man inside, and they would have a dance with the drum. After a while there were a great many wigwams in that place. Some old men know about that now in their sleep.

Manabus found his way there, but his little brother said "Dont come near. Stand where you are. You told me to come here to live, and to make myself a wigwam here."

Manabus said, "It is a nice trail. There are flowers on each side and everything is beautiful." But the little wolf sent him away and Manabus came back to earth.

Manabus felt very badly when the little wolf sent him home. He put his head on his hands, his elbows on his knees, and sat in that position for eight days. He said, "What shall I do?"

The underneath spirits said they were going to harm him, but the upper birds came to his wigwam and said, "Don't feel this way. You will spoil everything."

After eight days Manabus went to the shore of the lake and cried. The water kept going down. Everything on the shore was carried down and he saw all kinds of animals underneath.

Manabus said, "You stole my brother. You know how strong I am. If I think anything it is so. I can tear down mountains like sand. When I shout the sky comes down."

The upper birds were frightened. An upper bird said, "What is the matter?" Another said, "Somebody is doing something to Manabus." Another said, "It is not one of us. It must be the underwater spirits."

Everything was shaking—the trees, rocks, and everything. Big hills were flat. Everything was frightened because Manabus was showing his power.

That is when the medicine dance started. All the animals told him to dance. The otter was the leader and he told Manabus to stop being angry, but nobody could stop him. He said that he was going to kill everything. The otter had a song and some nice medicine, and he was singing. Manabus heard all the animals singing and making sounds and he paid no heed, but when he heard the otter he raised up his head and said, "Who comes. That is a nice song and I will take you. Come on."

So the old otter came into Manabus's wigwam. The otter was white. He said, "I am coming in. Don't you feel that way." It was he who persuaded Manabus to go to the medicine lodge.

Manabus lived in a wigwam of his own. At a considerable distance was the long medicine lodge, built by every kind of animal. They were inside and the place was full. The animals looked like old people. One old one said to another, "Go and get Manabus." So an animal came to Manabus and said, "Your grandfathers want you." He replied, "I do not want to come." The messenger said, "That is too bad."

The messenger went back to the animals and they said, "Who can make him come?" There were all sorts of pretty birds as well as animals in the wigwam.

Then the otter went over, entered Manabus's wigwam, and said, "What is the matter?" Manabus said, "You are the one I want to see."

The otter took him over to the medicine lodge and the otter went inside. Manabus looked in and saw all kinds of people.

Later he went into the lodge and received instructions as to the ceremonies of the medicine lodge, which he taught to the Indians, and which are followed to the present time.

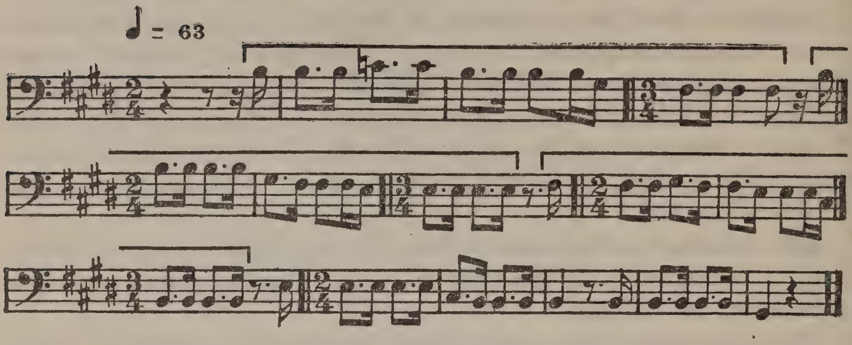
Two of the songs said to have been sung by the little wolf were recorded by Pigeon in 1925. He was so deeply affected that he was not asked to give any information concerning them, the interpreter stating simply that they were "sung during the guiding of a spirit on its way." (Nos. 77, 78.) A third song was heard, but for personal reasons the singer was not asked to record it. Amab was about to record the entire series in 1928 when interrupted by the arrival of persons whose presence made the singing of the songs impossible. The following year, when the work was concluded, he was too near death to sing.

A burial ground at Zoar is shown in Plate 23, *a*, this being located near the home of John P. Matchokema. (See p. 156.)

No. 77. Funeral Song (a)

(Catalogue No. 1536)

Recorded by PIGEON



FREE TRANSLATION

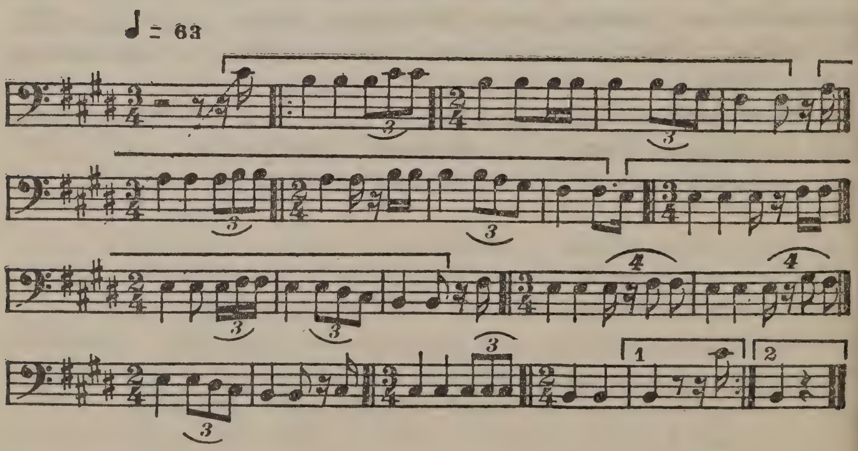
A path on which he goes

Analysis.—This melody contains four periods, three consisting of the rhythmic unit, while the fourth begins with the same measure division, but is longer and ends in a different rhythm. The song contains the descending trend which has characterized many songs of this group, the lowest tone of the compass occurring only as the final tone of the song. The tone material is that of the fourth 5-toned scale which (in the usage of the white race) is cheerful in character. The sixth is lowered a semitone when it occurs in the upper octave.

No. 78. Funeral Song (b)

(Catalogue No. 1537)

Recorded by PIGEON



Analysis.—This song resembles the preceding funeral song in consisting of four periods, the last being in a different rhythm than the others. It has a compass of nine tones and contains all the tones of the octave. The melody has more motion than many of the songs under consideration. It is major in tonality, has a compass of nine tones, and lies partly above and partly below the keynote.

MANABUS AND THE STONE

The following story, like that next preceding, is among the most sacred legends of the Mitawin. It is presented in a brief summary, the words of the narrator being practically unchanged.

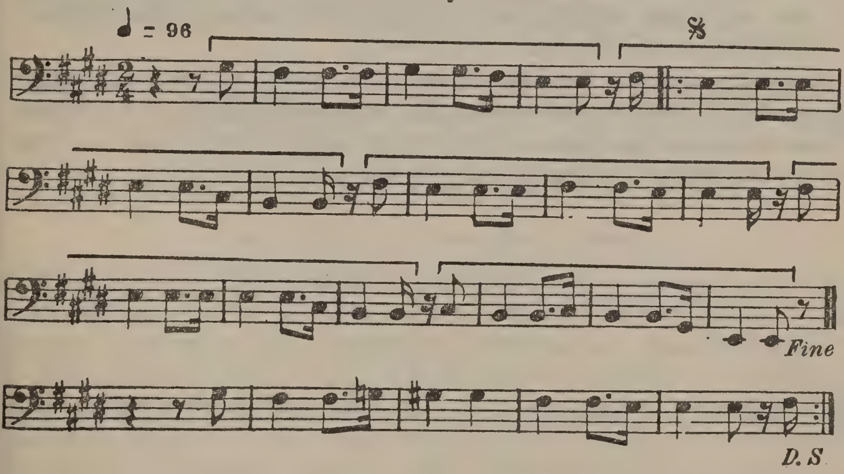
An animal that looked like a man once made a wigwam for Manabus, covering it with bulrush mats. When it was finished the animal said, "I am through now."

Manabus started to enter the wigwam but the animal said, "You must have a song when you go inside." Manabus answered, "All right. I have a song." Manabus was a short distance away when he began to sing, and he sang this song as he went into the wigwam.

No. 79. Manabus and the Stone (a)

(Catalogue No. 1835)

Recorded by Amab



FREE TRANSLATION

I am going inside

Analysis.—In structure this song resembles the songs of the medicine lodge in both Chippewa and Menominee Tribes. There is a coherence in the entire melody and a clear relation between the tones and a keynote. In the portion before the repeated section we note the dividing of a whole tone progression into two semitones, as in No. 110, recorded by the same singer.

When Manabus was inside the wigwam he went around the south side first, then to the west and north, returning to the door at the east, where he sat down. He put his head on his hands, and after a while he heard some one say, "What are you thinking about?" Manabus answered, "I am wishing for somebody good and strong." Soon he heard a sound like heavy pounding, stroke after stroke. Manabus said, "Some one is coming who walks heavily." Then a voice said, "I am coming, Manabus." The sound was made by a heavy stone—perhaps a foot and a half in diameter. The stone said, "I am the one; I live forever."

The stone came in and Manabus said, "Is that you who lives forever? I suppose you have got something with you." "Yes," said the stone, "I have medicine with me."

"Have you a song?"

"Yes; about the medicine."

"Well," said Manabus, "I will take you for a friend to help me, and I will tell my uncles and aunts about your songs and how to use the medicine."

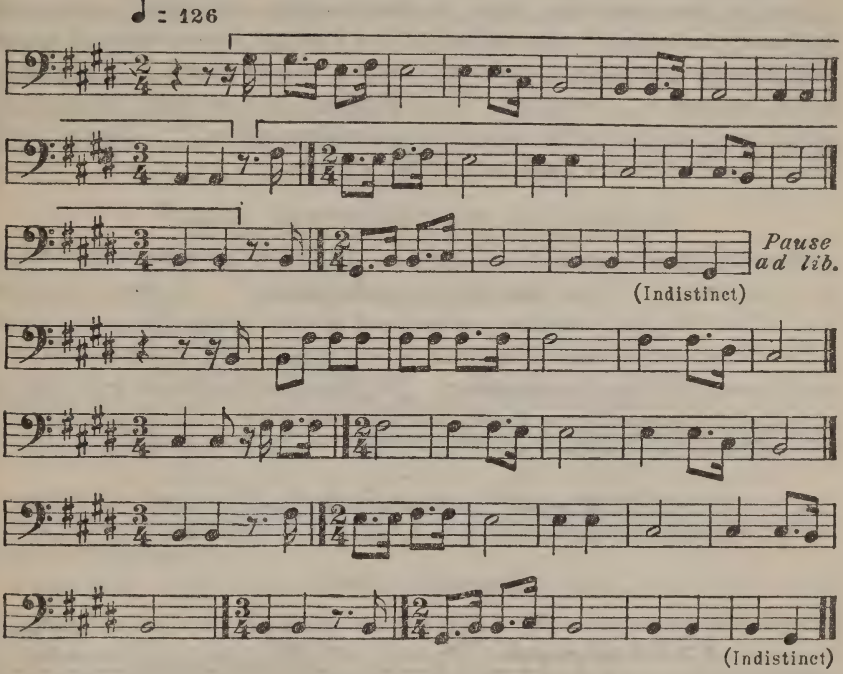
"All right," said the stone, "I will tell you." Then the stone said, "I am not going to stay here; I am going back." There was a pounding noise and the stone went away.

Manabus thought that was queer, but after four days the stone came back. Then the stone sang the song and taught it to Manabus. When Manabus had learned tbe song he said, "I will teach it to my uncles and aunts." The following is the song.

No. 80. Manabus and the Stone (b)

(Catalogue No. 1836)

Recorded by AMAB



FREE TRANSLATION

I am going into the green-clouds wigwam

Analysis.—In this, as in the preceding song, we note a coherence and calmness which are absent in the songs of social dances. The keynote is established in the first four measures, and the entire melody is clearly related to this tone. The ending was indistinct. A trailing away of the voice at the end of an important song was noted among the Winnebago and said to be intentional, but this was not noted among the Chippewa nor in other Menominee songs. The progression of this melody is chiefly by minor thirds and whole tones.

Because of the visit of the stone to Manabus, a stone is placed in the Mitawin lodge. A smooth stone is selected and it is painted blue. In former times the stone was placed in a small wigwam erected as an addition to the medicine lodge. "At the east, where we first enter, there was a small wigwam containing a stone and this became blue clay (color). The stone that was seated there was a moving power. . . . though it had no hands or legs. It was round, but it spoke like a human being."[74]

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[74] Skinner, Medicine ceremony of the Menomini, Iowa, and Wahpeton, p. 145.

FOLK STORIES

The stories and songs next following are said to belong to the early period of Manabus's life, while he was roaming and before he started the medicine lodge.[75] He called all the Indians his uncles and aunts and always carried a bundle of sticks. When asked, "What have you?" he replied, "Songs." Thus Hoffman states that "Manabush asked his grandmother to hand him his singing sticks."[76] (See p. 148.) The following stories were related by Pigeon.

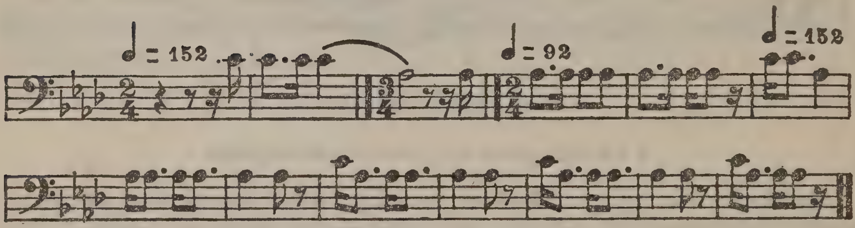
MANABUS AND THE UNDERWATER SNAKE[77]

Manabus made a canoe and a spear. His grandmother said, "What are you doing? What use have you for those?" A great creature (mi′cikino′pĭk, hairy snake, understood to live under the water) had been killing people and Manabus determined to kill the creature but he did not tell his grandmother. He finished the canoe, got into it and pushed far out from shore, singing a song in which he challenged the underwater snake to swallow him.

No. 81. Manabus Challenges the Underwater Snake

(Catalogue No. 1641)

Recorded by PIGEON



FREE TRANSLATION

Come and swallow me

Analysis.—The indicated change of tempo does not occur in the second rendition of this song and the first tone in the third measure is C, giving an effect of greater agitation. The only tones are A flat and C, and the song is classified as major in tonality.

The underwater snake heard Manabus and came and swallowed him. After a time Manabus looked around him and saw a circle of animals that had previously been swallowed. He said, "Little brothers, how did you get here?" The porcupine said, "I went down to the shore to drink and he swallowed me." The deer and moose said the same. Then Manabus said, "Little brothers, have none of you got anything about you?" There was silence and then a little squirrel said, "I've got something." "What is it?" asked Manabus. "A little knife," said the squirrel (referring to his sharp teeth). Then all the animals danced and sang the following song, and Manabus told his little brothers what should be done with the knife.

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[75] These and other stories are attributed by Hoffman to a later instead of an earlier period in the life of Manabus. According to this authority "The subjects pertain to the exploits and adventures of Mä′năbush, but do not come within the scope of the ritual of the Mitä′wit, although some of the older mitä′wok believe that at some time in the past they were part of the instruction given to the candidate. . . . When and how they became separated and so altered as to have lost their reverential character it is impossible even to surmise." (Hoffman, Menomini Indians, pp. 161, 162.)

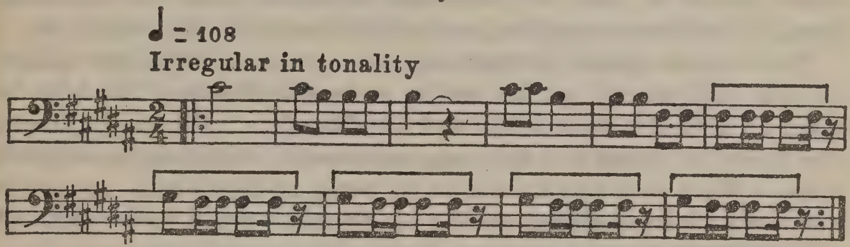
[76] Hoffman, Menomini Indians, p. 125.

[77] Skinner, Menomini culture, p. 31.

No. 82. Dance Inside the Underwater Snake

(Catalogue No. 1642)

Recorded by Pigeon



Analysis.—This song is based upon two descending whole tones, C sharp to B, and G sharp to F sharp. On comparing the rhythm of this and the preceding song there appears to be more firmness and determination in the present melody. The intervals are smaller and the count divisions are more even.

As they were circling in the dance Manabus saw the heart of the monster and stabbed it with his knife. Then he said, "Go to my grandmother on the shore." The monster went rapidly toward the shore, and went up on the sand near the place where Manabus's grandmother lived. Manabus began to cut the surface above his head and soon he could see trees through the hole he had made in the body of the monster. He made the opening larger and pulled out all his little brothers, one by one.

It is a characteristic of Indian story telling to reserve the name of the principal character or the meaning of the story until the end. Thus Pigeon, after relating this story, said that the underwater snake was the evildoer upon earth, and that the story is a manner of teaching the great power of Manabus in subduing evil and helping his brothers on the earth.

MANABUS AND THE DUCKS

The following story was told by Louis Wicko'be in 1929. A summary of the story was related by Pigeon in 1925, when recording the song. The same story has been noted by other writers and was obtained among the Chippewa, together with its song.[78]

In the spring of the year Manabus was traveling along by himself and he came to some wolves—an old man and his seven sons. One of them said, "Ha, there is Manabus." The wolves had packs on their backs and they all came and sat down. They were sorry for Manabus, traveling alone, and the oldest said, "Well, Manabus, which way do you go?" Manabus replied, "Everywhere." The wolf asked, "Do you always go alone?" Manabus said, "Yes, there is no one to go with me."

They all sat around and the old wolf looked at the sun. He saw it was about noon and told the oldest boy to go and build a fire. The oldest boy did so, and they made soup of a little game they had with them. Manabus sat waiting patiently to see what they would do.

The old man opened his pack and took out some birch-bark dishes. He had only enough for his family, so he asked one of the boys to look for bark, and he made a dish for Manabus. When everything was ready he dished out the soup and invited Manabus to eat with them. When they had finished he gathered up the dishes. Manabus watched and saw that they packed his dish with theirs, so he supposed that he was to travel with them, but he did not say anything.

The wolves talked among themselves, and when they got ready to go Manabus still sat where he had eaten his soup. He was about to go on his own way, when the old man took his pack on his back and said, "Well, Manabus, you had better come along." Manabus said "How," for he was glad to go with them. He did not know where they were going but followed anyway.

As they were traveling the oldest boy picked up the trail of a deer, ran after the deer and killed it. He came back and told his father that he had killed a deer. The old man sharpened a knife and told Manabus to go and skin the deer. Manabus did this, divided the meat, and each had some to carry.

When the sun was getting low the old man said, "We will camp here tonight." All did as they had done at noon. A fire was made and after eating they all smoked around it.

The old man said to one of the boys, "Remove the meat from those bones and grind them fine, for soup." Manabus wondered how the boy could grind bones. The old man was so powerful that he knew what Manabus was thinking, and Manabus was aware of this. Each laughed to himself.

The old man threw a blanket to each and said, "Now cover up your heads." The bones were piled together and the old man did not want them to see how they were to be prepared. Manabus was curious about this but the old man said very strictly that no one must look out from his blanket. The old man covered his head like the rest, and one of the boys chewed up the bones. Manabus heard the sound, which was terrible. His jaws ached as though he was chewing the bones himself. So he opened his blanket and looked out to see how it was done.

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[78] Bull. 45, Bur. Amer. Ethn., p. 206 and song 197. Cf. also Hoffman, The Menomini Indians, pp. 203-205.

The boy saw Manabus peeking out, and the bone in his hand slipped and struck Manabus in the eye. This caused a sharp pain and the eye turned black. Manabus groaned a little, but did not want to admit that he was hurt. The old man, however, knew at once that something was wrong. The boy stopped chewing the bones and everyone wondered what had happened. They all uncovered their heads and asked why the boy stopped.

Manabus still had his head covered. From under his blanket he said, "My little brothers, what is wrong?"

The old wolf said, "Somebody has peeked, and I think they got hurt because of it." He pulled off the blanket and there was Manabus with his black eye. Manabus began to laugh and said. "Never mind, that was only a joke."

They built a fire, made soup, and had their supper. Then they talked among themselves and went to sleep.

Manabus could not forget how he had been struck in the eye with the bone. All night he thought about it and wondered how he could get his revenge. Finally it occurred to him that he could chew bones as well as the wolf. The next day he told the old wolf that he could chew bones as well as the little wolf.[79]

The old wolf said, "Well, try it."

Manabus told them to cover their heads with their blankets and not peek, but he knew where the wolf sat who had thrown the bone at him. The wolves knew better than to peek. Manabus chewed the bones, and after a time he got hold of a knuckle which he threw, hitting a wolf in the eye. This was the wolf who had thrown the bone at him. Manabus said, "The bone slipped."

After a while the wolves got tired of soup made of game. They came to a lake and said, "Now, Manabus, we ask you to get some different meat for our soup."

Manabus said, "I can do it. You wait here and I will get you some ducks."

They waited and Manabus went along the shore. He saw all kinds of ducks out in the middle of the lake. There was red willow growing along the shore and Manabus put a lot of it on his back and walked along the edge of the water. The ducks swam toward him and one shouted, "Manabus, what have you got on your back?"

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[79] For this reason a person who tries to imitate a trick performed by someone else is called a "manabus."

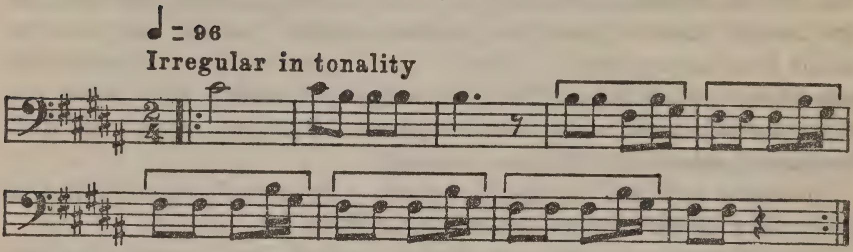
Manabus replied, "Songs." The duck said, "Sing them." Manabus said, "I must build a brush house first. If you will all come and dance I will sing these songs." The ducks said, "We will come."

This is the song with which Manabus invited the ducks.

No. 83. Manabus Invites the Ducks to a Dance

(Catalogue No. 1643)

Recorded by Pigeon



Analysis.—The opening measure and tone material in this is the same as in the preceding song, but the rhythm and progressions in the latter portion are different. The rhythm suggests an awkward, jerky dance. The fourth constitutes about one-third of the progressions. This is in a slower tempo than the other Manabus songs.

Manabus built the brush house in no time at all, and it had only one little opening. Then he said "All right, friends. If you want to hear the songs you must all walk in here."

After the ducks and all the birds were inside the brush house Manabus called his friends the wolves to see how he killed his game. They stayed outside the brush house.

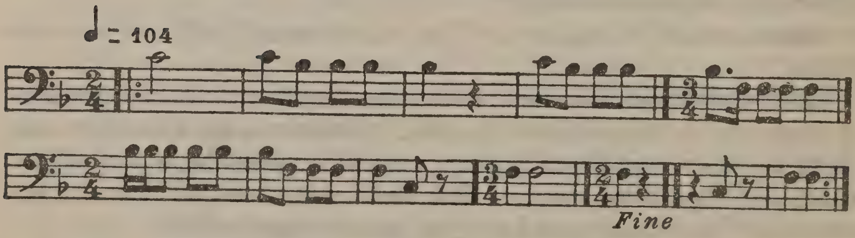
Manabus said, "Now, all you little ducks, shut your eyes and I will sing my songs. If you open your eyes you will have little red eyes."

This is the song with which he told them to do this.

No. 84. Manabus Tells the Ducks to Shut their Eyes

(Catalogue No. 1644)

Recorded by Pigeon



Analysis.—The compass of this is larger than the compass of the other Manabus songs. It begins with the same phrase as the two next preceding but contains no rhythmic unit. A group of four eighth notes occurs frequently, but in each instance is part of a different phrase. This suggests less simplicity and directness than the preceding songs and we note that it was sung under complicated circumstances.

The ducks did as they were told and every little while he would wring a duck's neck and throw it outside to the wolves. The duck said "Quack" when he wrung its neck and Manabus would say "That's right, friend. That's the way. You want to quack every little while." A swan was among the ducks and it made more noise than the others. This made the wood-duck suspicious, and it opened its eyes a little way. "Manabus is killing us," it cried. Then all the birds tore through the brush house and flew toward the lake. The hell-diver was the last, and just as he was going into the water Manabus put his foot on him, saying, "You will be like a little salt sack after this and have no tail." To the one who peeked, he said, "You will always have red eyes and you will be called cu′pucik."

The narrator of this story said that Manabus and the wolves had a feast with the ducks, but Pigeon, who recorded the songs, said that Manabus decided to eat them all himself. He made a fire, and when he had plenty of coals he made a furrow in the coals, placing the birds there to roast, each sort by itself. He covered them all except the feet, which were sticking up. While he was asleep the birds were stolen and the feet replaced in the coals, so that when he awoke and pulled the little feet from the coals there were no birds beneath them.[80]

MANABUS AND THE RUSHES

When Manabus first came among the Indians, after he had lost his brother, he saw the tall grasses in a marsh moving in the wind. He thought they were people who were dancing, so he began to dance with them. Then he looked around and saw only the tall grasses swaying in the wind. The legend formed the basis of a dance which was seen by the writer and its song heard but not recorded. The legend without the song was related by the Chippewa.

A second "Manabus dance," witnessed at Keshena, was based on a legend stating that Manabus invited his grandmother to partake of the first game he killed, but required that she "dance lively" before he allowed her to eat. This was said to be the origin of the "first hunting dance," held when the first game of a season is procured.[81] This was a particularly lively melody.

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[80] Cf. version of this story in Hoffman, The Menomini Indians, pp. 203–205.

[81] Cf. Bull. 86, Bur. Amer. Ethn., pp. 72 and 121.

THE DRUM RELIGION AND ITS SONGS

In comparatively modern times the Menominee have adopted a form of religion which centers around a drum. This religion lacks the esoteric elements of the medicine lodge and contains resemblances to Christianity. Persons seldom belong to both organizations, but may do so if they desire. This religion has been noted among the Prairie Potawatomi, Iowa, Sac and Fox, and Kickapoo, as well as among the Chippewa and Menominee. The latter tribes attribute its origin to a Sioux woman, while the Foxes, according to Michelson, are not entirely agreed as to whether the prophetess was a Sioux, a Potawatomi, or a Chippewa.

The first description of this dance was given by Rev. Clay MacCauley in 1893. He witnessed the dance when in Keshena in connection with the Federal Census of 1880. His comment, quoted by Hoffman, closes with the following paragraph: "My general conclusion . . . is that the dreamers . . . are religious enthusiasts, somewhat fanatic in their enthusiasm, devoted to a strange admixture of pagan ritual, monolatory. or degenerate Christian theology, and Christian ethics." [82]

The dance was studied by Hoffman in 1890–1892. This authority states that "This society became known to the Menomini in the autumn of 1880, through the Potawatomi of the Prairie, or those living in Indian territory and Kansas. It is asserted by the Menomini that Kisha′ Ma′nido became angered at the Indians because the old customs and ceremonials of the Mitä′wit became corrupted, and that, desiring to give the Indians a purer ritual and religious observance, Kishä′ Ma′nido gave to them the "dance." [83] According to the writer's informants, the Menominee received the drum and all instructions for the ceremony from the Sioux.

Dr. S. A. Barrett witnessed the dance among both the Chippewa and Menominee in 1910 and has described and analyzed it in his extended treatise on the subject.[84] Two performances of the ceremonies were witnessed by the writer, the first in 1910, in connection with the study of Chippewa music,[85] and the second in 1928 in connection with the present work. Both ceremonies were held at the native village of Zoar. On the first occasion the ceremony was held in a large open space, the dance circle being outlined by a low embankment of earth which served as a seat for the people and in part of the circle by low bushes placed upright in the ground. The second event took place in a circular lodge, like the dance lodge of the Winnebago, located a few rods away from the field in which the first ceremony was held. (Pl. 23 *b*.) Another form of inclosure used for this dance is shown in Plate 27, *b*. On the first occasion two drums were given to the Menominee by the Chippewa, these being a chief drum and a warrior (or brave's) drum, each having its complement of officials. On the second occasion only a warrior drum was given. The "donor" on both occasions was White Feather, a prominent member of the Lac du Flambeau Band of Chippewa. The drum is called kimä′somä′sino (grandfather), and this term is commonly applied to gatherings connected with the drum, though the term ni′mihito′ûk, referring to the dance, is sometimes used. Rattlesnake, a leader in this religion, said the Menominee refer to attendance at its gatherings as "going to talk with grandfather." Referring to visits to the drum at the house of its custodian, he said, "The Chippewa told us to talk to our grandfather if we are sick, to give him tobacco and ask him to drive away the sickness that we can not see." Among the Chippewa the ceremony is known as dewigun omigiwen, meaning "drum giving away."

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[82] Hoffman, The Menomini Indians, p. 161.

[83] Hoffman, op. cit., pp. 157–160.

[84] Barrett, Dream dance of the Chippewa and Menominee Indians.

[85] Bull. 53, Bur. Amer. Ethn., pp. 142–180.

Mention has been made of the Sioux prophetess to whom the origin of the drum religion is attributed. This woman was seen by an early writer on the Chippewa, who described the incident as follows:

> It was in the spring of 1878, I think, that considerable excitement was caused in and around Ashland, Wis., over a report in circulation that Indians were dancing and having powwows further west and were working their way toward reservations in this part of the country . . . The next I heard of them they were within 100 miles of Ashland . . . There were between 60 and 70 in the party, which consisted of a young Sioux girl and her interpreter, the balance being made up of Chippewas from this immediate vicinity . . . She represented herself to be of the Sioux Tribe and a member of a band of the tribe that were massacred by Custer's army on the Little Big Horn about May, 1876, in which all her people were killed except herself; that she saved herself by jumping into the water on the approach of the soldiers and hiding herself by clinging to roots and bushes of an overhanging tree or upturned root until the slaughter was over and she could make her escape; that she was in the water about 20 hours; that she reached a band of her tribe and told them the story . . . she said that spirits had told her she must teach a new dance and to teach it to all the Indian tribes; that she had taught her own tribes and had come to this reservation to teach. She taught that the Indians must put away the small drum they had always used and make a larger one and stop their war and pipe dances and practice only the one she was teaching. She said the small drum was no longer large enough to keep away the bad spirit and the larger one must be used on all occasions. Her nation, the Sioux, she said, had given up all other dances since the massacre of her own little band.[86]

The woman told the men how to make the drum. When it was finished and the singers learned the songs they all gathered around it. The instant that the drummers struck the drum for the first time the manito appeared again and the two men who had made the drum fell dead beside it.[87]

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[86] Armstrong, Benjamin G., Early life among the Indians, pp. 156–158.

[87] Condensed from Bull. 53, p. 144.

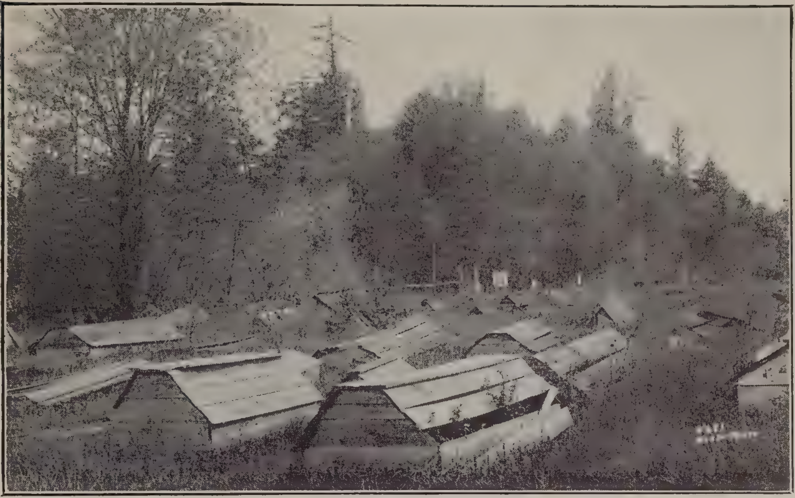
It is said that the Sioux gave the original drum to the Chippewa and that permanent peace between the tribes was a result of this presentation. The Menominee claim to have received this original drum from the Sioux. As time passed other drums were made in exact imitation of the one whose construction was directed by the Sioux woman. A Menominee said "the drum we received in 1882 or 1886 is worn out and another has replaced it in general use. John Kinase is said to have the first drum still in his possession." The ceremonial songs are believed to be those originally taught to the woman by the manito and in many of the songs used at the present time there are Sioux words.

In describing this religion Rattlesnake said, "There is really only one drum in this world, for if you belong to one drum you belong to all. If I go anywhere, in any tribe where there is a drum, I am welcome and given a seat, and those people have their seat whenever they come here. Whenever I run across a band of Indians with a drum the people have been trying to do right." Among the teachings were the following: "If anyone tries to quarrel with you, walk away. If anyone is talking bad about anyone, walk away. If a bad scheme is afloat, walk away." "The drum religion is strictly against moonshine and teaches that men must not steal." These are not unlike the general teachings of the Mitawin, and many belong to both organizations.

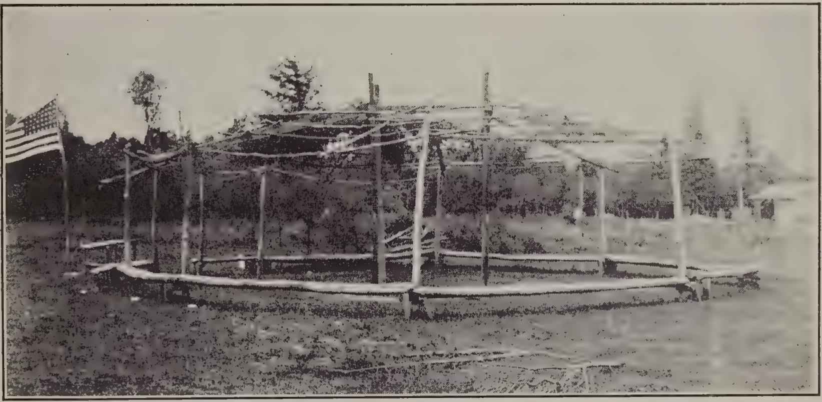
The presentation of a drum is accompanied by the bestowal of valuable gifts for which the recipients makes a partial return at the time of the ceremony, completing the equivalent at a later time. The band receiving the drum retains it for a few months or even for a period of years and then gives it to another tribe, or band of the same tribe, the interval of time depending somewhat upon their ability to accumulate the gifts which must accompany the drum. Thus the Bad River Band of Chippewa once kept a drum four years before giving it away.

When all is ready the intended recipients are asked whether they are willing to receive the drum, and if they so desire the drum is transferred, gifts are bestowed, and those receiving the drum are formally instructed in its care as well as in its songs and teachings. Although the drum is given to the band of a tribe, it is in the care of a man commonly called the drum owner, whose duties are those of a custodian. He keeps the drum at his house and is responsible for its safety, together with the articles which belong to it, and is also the custodian of the ceremonial songs and the teachings which pertain to the drum religion.

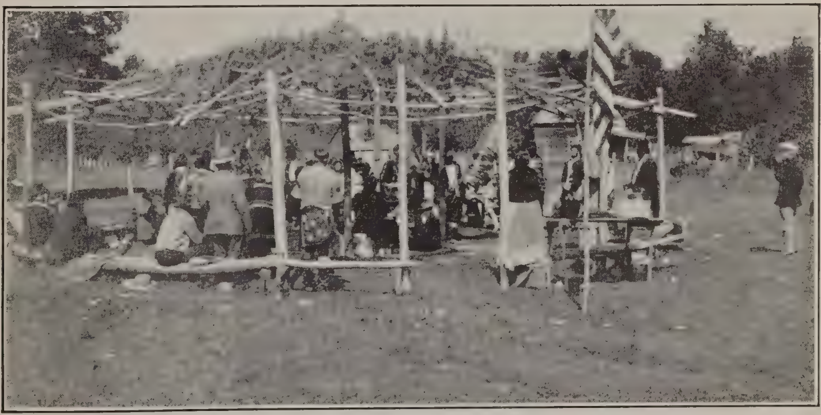
In order to enter into the Indian's regard for the drum religion, it is necessary to emphasize the personality of the drum. It was said "the drum has a heart inside it," and this was found to be the tongue of a



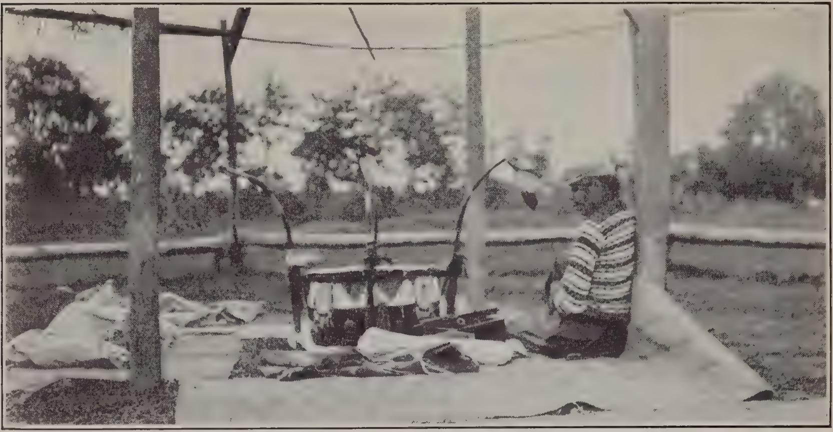
a, BURIAL GROUND



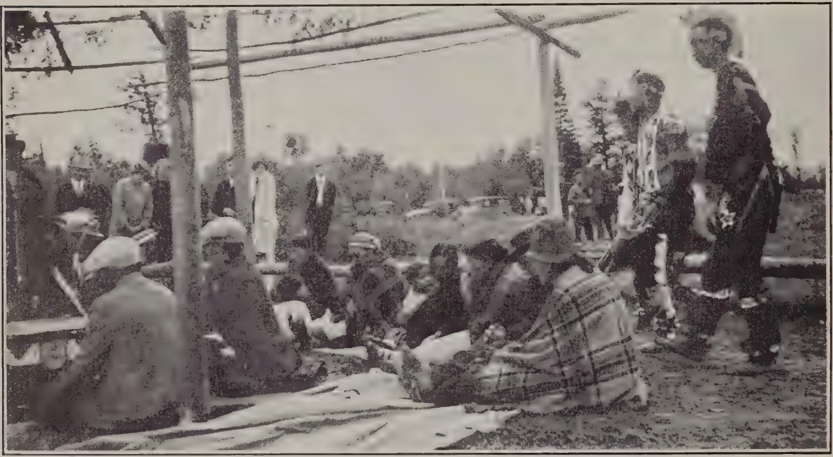
b, LODGE IN WHICH DRUM CEREMONY WAS HELD



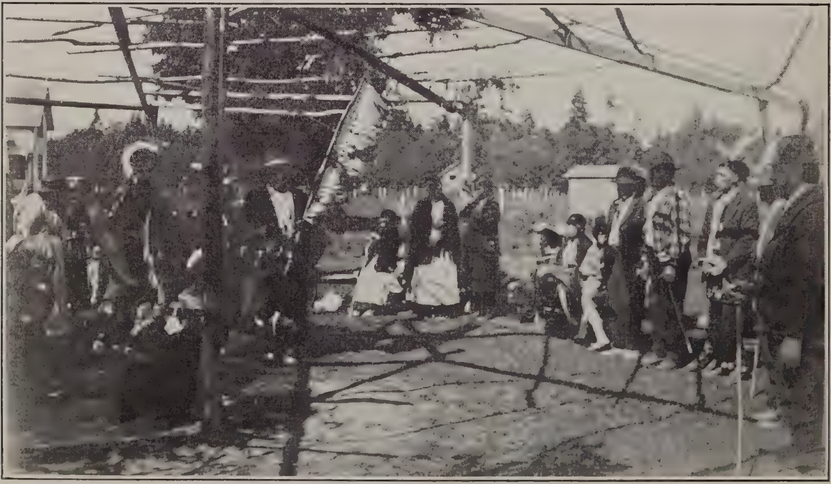
c, DRUM CEREMONY



a, Drum Given to the Menominee by the Chippewa



b, Women Singers Around the Drum



c, White Feather Dancing Around the Drum "pony-bell," suspended inside the drum. After a speech, at a certain point in the ceremony, the custodian strikes the drum with a decorated drumstick, and this is said to signify that the drum has heard the speech and will grant any request which has been made in it. Without this action there would be no result. A similar stroke signifies the acceptance by the drum of tobacco which is offered to it. This calls to mind the first stroke on the original drum, after which the manito appeared and the men who made the drum fell dead beside it.

The larger of the drums presented to the Menominee in 1910 was 27 inches in diameter and about 12 inches in depth, and the drum presented in 1928, being a war drum, was somewhat smaller. The drum is made from a washtub, the bottom being removed and rawhide stretched over both openings, tightened by means of thongs passed from one head to the other. Both drumheads are painted in accordance with the instructions received by the Sioux woman, half the head being red and half blue, with a band of yellow near the edge of the blue segment. The side of the drum is concealed by a flounce of flannel, half red and half blue, which is fastened at the upper edge of the drum and falls to the ground when the drum is suspended from the curved stakes. Disks of hammered silver are fastened to this flannel, and above it is a broad band of black velvet bordered with ribbon fringe and with occasional thimbles hung like little bells. On the drum seen in 1928 the beaded designs on the velvet included two manito, two hands reaching downward, and a little cross in blue beads. The figures of the manito were similar to those on the Chippewa Mide drum. (Bull. 45, pl. 1.) Rattlesnake said the hands were "the hands of God; they mean we are all in the hands of God." [88]

A band of otter fur outlines the upper edge of the drum. The curved stakes which support it are more than 3 feet in height, covered with beadwork and otter fur, and tipped with large feathers, also with the tufted end from a cow's tail and a few ribbon streamers. On all the drums seen by the writer these ribbons were of a texture in use about 1860 to 1870, indicating the age of the drum. On the stakes toward the west and north the ribbons were blue and on the stakes toward the east and south the ribbons were red. According to Barrett the red symbolizes "the brightness of the sun and light toward the south" and the blue symbolizes "the darker sky toward the north." [89]

The curved stakes are called the legs of the drum and the position of the feathers differs in a chief drum and a war drum. The feathers are erect on the stakes of a chief drum, being placed in a socket which holds them in that position (cf. Bull. 53, pl. 18), while on a war drum they hang downward (pl. 24, *a*). The drum is suspended by a loop of otter fur hooked over a projection on the side of each stake, the drum and stakes having a span of about 6 feet when in position.

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[88] Concerning this decoration Barrett states: "These represent . . . the hands of the Great Spirit who gave this ceremony to the people, and to whom the invocations during the ceremony are made." (Dream dance of the Chippewa and Menominee, p. 264.)

[89] Dream dance, p. 264.

The articles belonging to the drum consist of the ceremonial drum pipe, an ordinary pipe, called a war pipe, a tobacco box, the four curved stakes on which the drum is suspended when in use, four drumsticks for the leading drummers, and a bag containing about 10 ordinary sticks for the assisting drummers. The drum pipe has a square stem and is smoked only by the drum owner, the aide, and the four drummers. The ordinary pipe has a round stem, longer than that of the drum pipe, and is smoked by the "four old men" of the drum organization and others to whom they offer it, and this is the pipe used with messages pertaining to the drum. Thus a Chippewa brought this pipe with a request that the Menominee accept the drum, and the Menominee will send it with a message to those upon whom they may wish to bestow the drum. Both pipes are kept filled.

An important property of the drum is the fund of money, contributed to it during a ceremony or gathering. This is in the nature of an insurance fund, for use in case of illness or misfortune. Thus it was said that a man joined the drum adherents, and about three months later two daughters died near together. He received money from the drum fund to "help him through." Some objected because he had been a member so short a time, but others said, "You may need as much or more help at some time." This money was also available for replacing the drumhead, if necessary, or for other repairs to the drum. The care of this money was one of the responsibilities of the drum owner, and if obliged to leave home for any period of time he took the drum and all its belongings with him. Thus a drum owner found it necessary to be away from home about four days during haymaking time, but he took the drum with him, keeping it in his temporary abode at the hayfield.

The members of the drum religion do not depend entirely upon the drum fund for help in time of trouble, as dances are arranged for their benefit, at which contributions of clothing and money are received. At such a dance a speech would be made saying that such and such a man can not come to this dance because he "has had bad luck." The informant said, "We dance two or three hours and then we help him. I take off a nice beaded shirt to start the pile and I say 'Who next? Put down something for the children. Put something for the man who is sick and can not come to this dance.' Sometimes it takes four days, but we help the man and have a good time besides."

The principal songs belonging to the drum are sung at every gathering. These are the two songs for the men who prepare ("heat") the drum (Nos. 90, 91), the song for lighting and offering the drum pipe (No. 85), and the songs for the four stakes of the drum (Nos. 92, 93, 94, 95). At the small gatherings, held at the house of the drum custodian, the number of additional songs varies with the occasion. Rattlesnake said that he, as first of the four old men, would announce how many additional songs would be sung—whether 4, 6, or 8. The entire group of drum songs is taught by the singers of the band giving the drum to the singers of the band which receives it. One of the most important phases of a drum presentation consists of the teaching of these songs, yet it is somewhat of a formality, as the songs have been heard many times by the band receiving the drum. The singers are required to listen attentively and appear to learn the songs as carefully as if they were not already familiar with them. This is necessary, as there may be new persons in the group and all must know the songs.

The women sing with the men at the drum dance, sitting in a circle behind the men at the drum, holding their hands or shawls across their mouths and singing an octave above the men with a nasal tone similar to that used by the Sioux women. (Pl. 24, *b*.) The four principal singers sit at the four stakes of the drum, the head drummer being their leader. Other men, known to be good singers, may sit beside these singers from time to time as they are inclined to do so. There are no singers except those at the drum and the women who sit behind them. The leading singer begins the songs, the other singers and the women joining after a few tones. Sometimes the women sing alone for a short time during a song, this being done in four repetitions, after which the men end the song. Sometimes the drummers give a sharp, heavy stroke as a signal that the women are to finish the song alone, these being customs of the songs during the dancing. If one of the four leading singers makes a mistake in a song, one of the others will sing it correctly, after which the singer who made the mistake must sing another song and dance as a penalty.

The Menominee, as stated, received a drum from the Lac du Flambeau Chippewa in 1928. White Feather had been keeper ("owner") of the drum while it had been with the Chippewa, and thus he appeared as donor of the drum. The ceremony took place at the native village of Zoar, beginning September 2 and continuing four days. About two months previously White Feather sent tobacco with a request that the Menominee accept the drum, and about a month before the ceremony he sent the war pipe filled with tobacco. Both were accepted by Rattlesnake, signifiying the willingness of the Menominee to receive the gift of the drum. At some future time Rattlesnake will take the same pipe to the tribe whom the Menominee wish to honor with the gift of the drum. At present this pipe is with the other articles belonging to the drum, in the care of John P. Ma′tcoke′ma, the drum custodian (or "owner"). Matcokema is a younger man than Wi′skino, to whom White Feather, as already stated, gave a drum in 1910; he also belongs to a different settlement. The drum was seen in his house which is near the lodge where the ceremony was held, and the final exercises were held in front of his house. The number of persons attending the ceremony was not so large as in 1910, and they were easily accommodated in the circular lodge shown in Plate 23, *b*, *c*. The entrance of the lodge is toward the south (or southeast), the drum is in the center, and there are benches around the sides of the lodge for the assembled members of the tribe. The drum (pl. 24, *a*), is in the center of the dance circle and in front of it may be seen the case for the stem of the drum pipe and the cloth bag containing the drumsticks. Beside it is the box for tobacco, in which may be seen the end of the bowl of the drum pipe. Opposite the entrance is a special seat provided for the Chippewa aide (pl. 25, *a*), and on the last day of the ceremony a table for food was placed outside the lodge, at the right of the entrance. The position of the various participants in the ceremony, during a majority of the time, is shown in Figure 3.

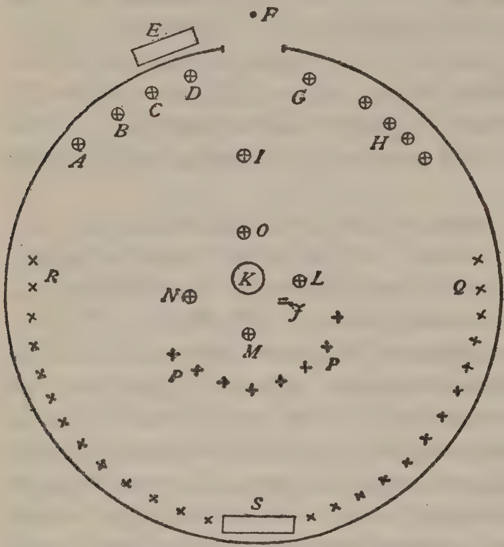

FIGURE 3.—Diagram of Drum ceremony—first day and, generally, during the entire ceremony

A, B, Chippewa "speakers"; C, White Feather, Chippewa donor of drum; D, John P. Matcokema, Menominee custodian of drum; E, Table for food, before feast; F, American flag; G, Menominee aide; H, Four Menominee "old men"; I, Position of White Feather when addressing the Chippewa; J, Position of articles "belonging to drum"; K, Drum; L, M, N, O, Leading drummers; P, Circle of women singers; Q, Menominee spectators; R, Chippewa spectators; S, Bench on which the Chippewa aide was seated, the "crow" spread behind him.

White Feather had grown perceptibly older since 1910 and had failed in both eyesight and hearing, but his voice and personality were strong, enabling him to take part in the ceremony with dignity. A large company of Chippewa came from Lac du Flambeau for the ceremony, but there were not so many as on the former occasion. The Chippewa camped in the woods near the place where the ceremony would be held, and the writer found an old acquaintance among them who in the following days helped her in identifying the various parts of the ceremony.

The following were the leaders of the ceremony in the two tribes. It was required that the "old men" be sons or nephews of warriors.

PERSONNEL OF THE DRUM CEREMONY

CHIPPEWA

Drum owner	White Feather.
Ockapawis (aide)	Frank Douds.
Speakers	Not ascertained.
Singers	Not ascertained.

MENOMINEE

Drum owner	John P. Matcokema.
Ockapawis	George Spoon.
Speaker	Charlie Dutchman.
"Old men"	Rattlesnake (who had charge of the ceremony).
	Kimewun.
	Simakun (known as Dan Morgan).
	Matcokema (father of drum owner).
Singers (drummers)	Star Amos (leader).
	Peter Sim.
	Pete Wabunaskun.
	Howard Rain.
Women singers	Wife of Simakun.
	Wife of Kinewun.
	Wife of John P. Matcokema.
	Wife of Star Amos.

The Chippewa ockapawis, and later the same official of the Menominee, wore the feather ornament, or dance regalia, commonly called the crow, or crow belt, and designated by the Menominee as wana'n.[90] (Pl. 25, *a*.)

While the speeches, gifts, and the transfer of the drum and its articles were important, the interest that ran through the entire ceremony was the teaching of the songs and ceremonial actions to the

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[90] This dance ornament is described as follows by Fletcher and La Flesche in The Omaha Tribe, pp. 441-446: "A man who had attained more than once to honors of the first three grades became entitled to wear a peculiar and elaborate ornament called 'the crow.' This was worn at the back, fastened by a belt around the waist; it was made with two long pendants of dressed skin painted red or green, which fell over the legs to the heels. On the skin were fastened rows of eagle feathers arranged to hang freely so as to flutter with the movements of the wearer. An entire eagle skin, with head, beak, and tail, formed the middle ornament; from this rose two arrow shafts tipped with hair dyed red. On the right hip was the tail of a wolf; on the left the entire skin of a crow. . . . 'the crow' decoration is said to symbolize a battlefield after the conflict is over. The fluttering feathers on the pendants represented the dropping of feathers from the birds fighting over the dead bodies. . . . The two arrow shafts had a double significance: they represented the stark bodies and also the fatal arrows standing in a lifeless enemy. The eagle was associated with war and with the destructive powers of the thunder and the attendant storms. The wolf and the crow were not only connected with carnage but they had a mythical relation to the office of 'soldiers,' the designation given to certain men on the annual tribal hunt. . . . These men were chosen from those who had the right to wear 'the crow,' and this regalia was generally worn at that time. It was worn also at certain ceremonial dances." A ritual is described in which a wolf and crow address the people as "little ones," and by their help bring the herds near to furnish food and sustain life. "To preserve the story of this association and promise, the war ornament, 'the crow,' was devised. The Ponca and the Omaha claim to have been joint originators of this insignia, which has since been adopted by other tribes." This was seen among the Sioux by the present writer. (See Bull. 61, Bur. Amer. Ethn., pl. 77, *a*.)

Menominee. All these must be learned by the tribe receiving the drum in order that they in turn may teach them to those upon whom they bestow the same drum. The songs recognized as having been sung in 1910 are Nos. 61, 62, 69, and 70 in Bulletin 53, these being, respectively, the song of painting the faces and the mourners' song, the song of the pipe, and the song of the drum. The only one of these songs which is duplicated in the present work is the song of the pipe (No. 85), and a comparison of the Chippewa and Menominee versions of the song are contained in its analysis. This is a melody with a peculiar phrase which would be easily remembered, and it is a song occurring so frequently that it became familiar. The songs of this ceremony are not intended to produce an effect, like the "medicine songs" of supposedly magic power, and there is less necessity for exactness in repetition. By transmission from one group of singers to another of a different band or tribe the form of the melody is evidently modified, though the occasion for singing the songs remains, as in the songs for the several stakes of the drum and for the men who heat the drumhead.

The following should be understood as a notation of the events as witnessed without an interpreter, excepting as a question to an acquaintance might designate the action which was in progress. Both Chippewa and Menominee were courteous in replying but were occupied with the ceremony. It was impossible to secure a competent interpreter, and in many ways there was a freedom from restraint which would have been impossible if the Indians had felt themselves the subject of constant discussion. Permission to take photographs was given but the Indians were not asked to pose, the pictures here presented being taken from time to time during the ceremony.

Each drum has an American flag, which signifies that there is peace among the Indians. This is displayed on a pole at the entrance of the lodge as a signal that the ceremony is about to begin, and is taken down at the close of the day, with appropriate ceremonies. The care of the flag was one of the duties devolving upon Rattlesnake, the leader of the "four old men." On the first day of the ceremony (September 2, 1928) the flag was thus displayed and the people assembled in the lodge. In the early afternoon the Chippewa brought the drum into the lodge, suspended it from the four stakes, and sang the ceremonial songs. The stakes were then laid on the ground and the drum was lowered to rest upon a white cloth spread on the ground beneath it. The Chippewa drummers then escorted the Menominee drummers to a place beside the drum and sat beside them, but the Menominee did not touch the drum or its stakes. The drum pipe, tobacco, and tobacco box were placed at the right of the head Menominee drummer, gifts were placed beside the Menominee drummers, and speeches were made by the Chippewa drum owner and leader and by the corresponding members of the Menominee tribe. The stakes were then carried away by the Chippewa singers, who left the lodge.

After a time the stakes were brought back and given to the four leading Menominee singers, each taking a stake and holding it upright but not planting it in the ground. These stakes were formally accepted by the four Menominee "old men," each of whom took a stake from a singer, made a speech, and returned it, after which the singer planted the stake in its proper position for supporting the drum. The speech made by each old man was concerning a deed of valor performed by one of his ancestors. Thus Kimewun related that his uncle killed a man during the Civil War, and for this bravery Kimewun could have put up two stakes if he had wished to do so. Rattlesnake's father was one of General Sherman's scouts during the Civil War. He was captured and about to be hung, when by a clever ruse he reached a revolver under his shirt and with the revolver still in that position he shot his two captors and escaped. This entitled Rattlesnake to put up two stakes at a dream dance. During his speech Kimewun evidently made some witty remarks, as there was a ripple of amusement through the gathering. The atmosphere of the ceremony was serious and there was close attention to the speeches, yet there was an air of ease and pleasure, with the friendliness that is so strongly emphasized in the "drum religion." Similar speeches were made by Simakun and Matcokema, each holding a drum stake and then handing it to a man at the drum.

When the four speeches were finished and the stakes erected in the ground the four Chippewa singers joined the Menominee at the drum, and gifts were bestowed upon the Menominee singers by members of the Chippewa Tribe. All the old men and the aides danced, but as yet the drum had not been suspended from the stakes.

The Menominee who was to receive the drum made a speech. Then the singers tapped on the ground with their drumsticks, making no sound. The tapping grew stronger and a low sound could be heard. A leather strap with sleigh bells lay on the ground and one man tapped on the leather, holding it with his left hand and tapping it with a stick in his right hand, but the other drummers continued to tap on the ground.

The Chippewa aide and the old men danced as the "song for the aide" (No. 88) was sung.

A long drumstick with beaded handle was brought by the Menominee aide, and everyone except the drummers stood as the drum was put in place and formally accepted by the Menominee. The singers, seated on the ground, continued to tap on the ground and on the leather strap until the Menominee drum owner signaled them to lift the drum and suspend it from the stakes. The Menominee drum owner made two feints with the beaded wand, lowered it a third time, and struck the drum lightly in the middle, after which he and the four drummers struck the drum, one after another. Then both Chippewa and Menominee beat the drum and another song was sung. The Chippewa who gave the drum danced, also one of his "speakers." The aide danced and more gifts were bestowed. The head singer of the Menominee received many pieces of beadwork, a woven-yarn bag, clothing, and quilts. The Chippewa aide gave a little stick (representing a horse) to a Menominee who had presented him with a beaded bandoleer. Among the gifts bestowed by the Chippewa women were a rifle, many woven rush mats, and various articles of clothing. A red blanket was spread on the ground by the Chippewa to receive the "return presents" as the exchange of bounty proceeded during the day.

Two Menominee, each holding a bag of ordinary drumsticks, had been seated at the left of the Menominee "old men," and during the preceding action they joined the four leading singers at the drum, together with the other men who were to assist in the singing.

The offering of the pipes is enacted four times every day, the stem of the pipe being pointed toward the drum, and the zenith, then turned slowly around the circle of the sky.[91] If a bit of punk, lighted by a match, is used, the pipe is lighted before being offered, but if a match is to be applied to the tobacco the pipe is offered before being lighted. Both methods of lighting were used by the Menominee at this time.

The war pipe is used first, being ceremonially offered by one of the old men and passed to the other old men and then to the aide and the Menominee seated around the circle. Kimewun is seen offering this pipe to Matchokema in Plate 25, *b*. On comparing this with Plate 25, *c*, it will be seen that Dan Morgan is in his place and that John P. Matcokema is not seated next to Rattlesnake. A young boy, one of the spectators, chanced to be seated at the left of the entrance. The war pipe is not offered to anyone at the drum unless one of the four old men happens to be sitting there. The song does not continue after the four old men have puffed the pipe. The drum pipe is ceremonially offered by the head drummer a few moments after the war pipe is offered; indeed, the two pipes were sometimes being circled toward the sky at the same time. The drum pipe is offered only to the men at the drum.

Soon after the offering and puffing of the pipes four songs were sung, one for each of the old men. During these songs the four old men danced in their places, but the man for whom the song was being sung danced the hardest. This dancing is shown in Plate 25, *c*, the action consisting of a flexing of the knees. In this picture John P. Matcokema, the Menominee recipient of the drum, has left his place at the right of the entrance and is with the old men, being seen next the entrance. Next him is Rattlesnake, then Kimewun. Dan Morgan was absent from his place, which is vacant, and the fourth old man is Matcokema, father of the drum recipient. The first song was for Kimewun. He danced harder than the others during this song and at its close he placed a blanket on the pile of gifts for the Chippewa. Another old man gave a blanket to the Chippewa speaker after his song was sung.

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[91] The directions toward which a pipe is offered are designated as aki′hi, earth; odji′kecia, zenith; bisomo′kaha, direction of the sun's rising; asna′wakik, noon; asni′kinûka, direction of the sun's setting, and odji′kăciu, cold direction.

These were followed by the songs for the stakes of the drum, the first being the song of the "head-singer's" stake, during which he danced, afterwards placing gifts on the pile. The singers who sat beside him at the drum danced with him, and after the song they placed money on the pile of gifts. The next song was for the stake opposite the head-singer's stake, followed by the songs for the stakes at the head-singer's left and right. Each man and his assisting singers danced during the song connected with his stake and gave gifts, the last-named man crossing the circle and shaking hands with White Feather and the Chippewa seated next to him. In these songs the drum was beaten lightly on its edge during the opening portion of the melody, after which the head of the drum was struck in the usual manner. The women joined in the singing of these songs, seated on the ground outside the circle of men and holding their hands or shawls over their mouths, in the manner of the Sioux. Occasioally a woman sang a "high drone" (see p. 10). The "crow" was brought and laid on a bench. At this time there were 15 men seated around the drum, two of whom tapped on the ground with their drumsticks.

The song for the drum pipe was sung and a Menominee placed a blanket on the ground for the pile of gifts. Four songs were then sung "to heat the drum," these songs being called the "heaters." Two such songs are presented as Nos. 90 and 91, entitled "Songs for men who prepare drum." Other songs included the song for the aide and a song for the Menominee women singers, during which they walked around the circle and placed gifts on the blanket. White Feather made a speech relating the history of the drum. This was translated and found to be similar to that recorded in 1910 and summarized at that time. Many dances and speeches filled the time until early evening, when the four songs for lowering the flag were sung in a dignified manner. The flag was then lowered, the drum was lifted from its stakes and allowed to rest on the rush mat beneath it. Each drummer took his stake and his drumstick, and all walked around the circle, led by the head drummer, who carried the folded flag, the drum pipe, and the tobacco box. The drum was wrapped in a clean white cloth, and the man who carried it led the procession from the dance lodge, followed by the head drummer and the other drummers, walking in single file, about three or four feet apart. This procession was watched respectfully by the assembly.

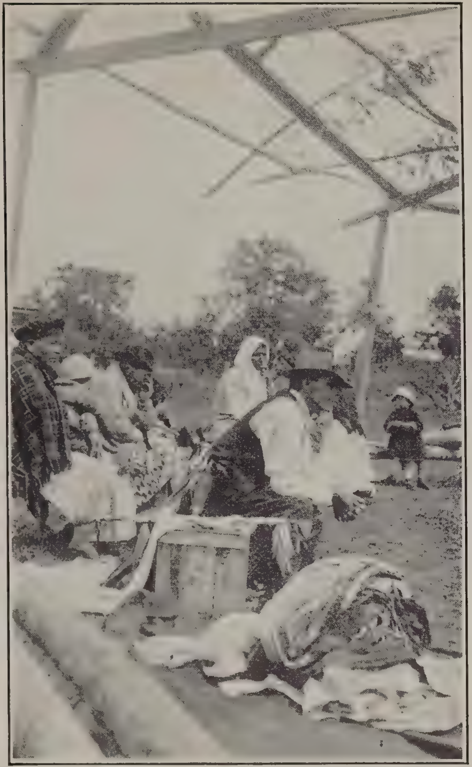
On the second day of the ceremony the flag was again displayed as a signal and the people gathered at about 11 o'clock in the morning. The principal events of this day were speeches and dances and the ceremonial songs were again sung, the pipes being offered as on the first day. The large drum was used, as on the previous day. The writer remained beside the dance circle from the opening of the dance until its close.

On the third day the drum was kept in Matcokema's house where it was seen on a white cloth in a corner, neatly placed with the pipe, tobacco, and other articles beside it. One of the chief interests of this day was the final instruction of the Menominee in the ceremonial songs, and for that purpose the Chippewa used small drums, similar in size to those used in the moccasin game. Six drums were thus used. One was decorated with a bird, another with a bird and the figure of a manito, and a third was painted red with a white circle in the middle. Both Chippewa and Menominee were in the middle of the lodge with drums, the former assisting the latter in learning the songs.

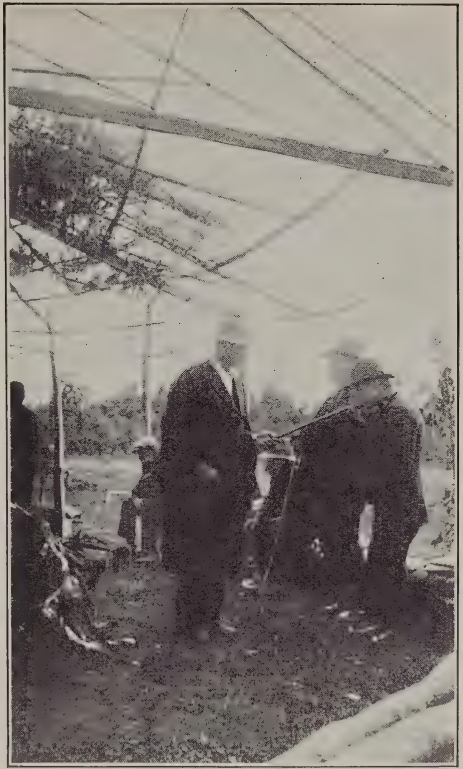
Many war dance songs were sung, but it was said there were no speeches about war—"only prayers to the birds that give success." A feathered banner was stuck in the ground near the drum and one man after another took this banner, made a speech, and led the company around the circle, carrying the banner. (Pl. 24, *c*.) Simakun gave a horse to a Chippewa, picked up the feather banner, and danced with it around the circle. Among the dances was a war dance in which the women faced the drum and hopped sidewise with both feet, moving thus around the drum while the men danced in their places. Long speeches were made by White Feather and others.

During portions of the day there was no dancing, the Menominee singers being engaged in practicing the songs with the Chippewa singers as in Plate 26, *a*. Sometimes the women danced in their places, as they might feel inclined to do. (Pl. 26, *b*.) The woman nearest the middle of this picture is the wife of Kimewun, who was a constant and typical dancer. Sometimes individuals among the men danced around the drum. The Chippewa aide is seen at the left in Plate 26, *c*, dancing in his accustomed manner, while an older man is at the right of the picture.

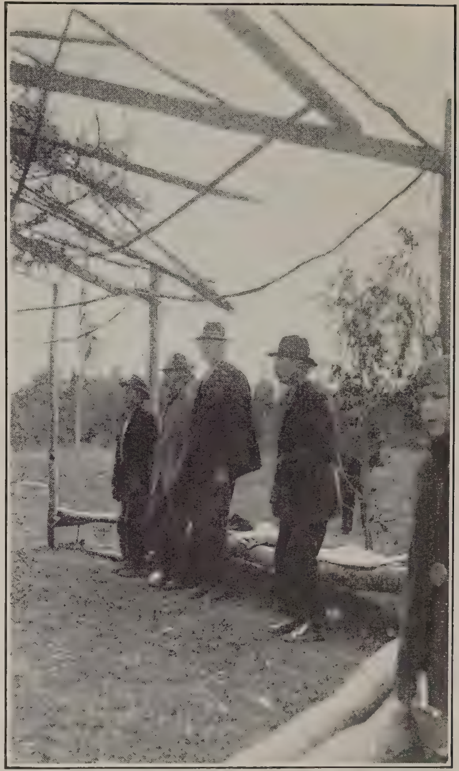
Each person who entered the lodge on this afternoon was required to give tobacco to the man at the entrance. This was in packages as well as loose. All the packages except one were opened and the



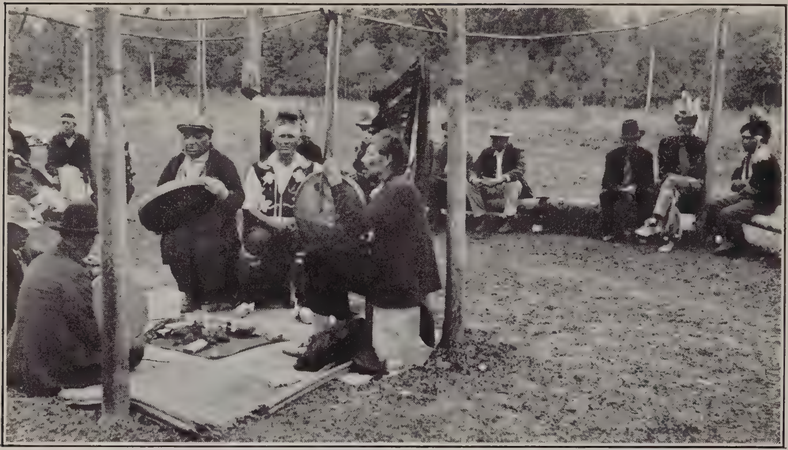
a, Chippewa Aide Beside Pile of Gifts



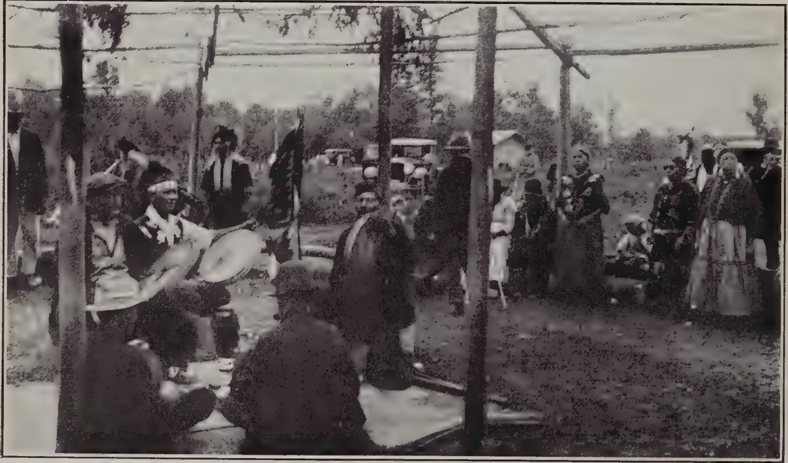
b, Kimęwun Offering Ceremonial Pipe



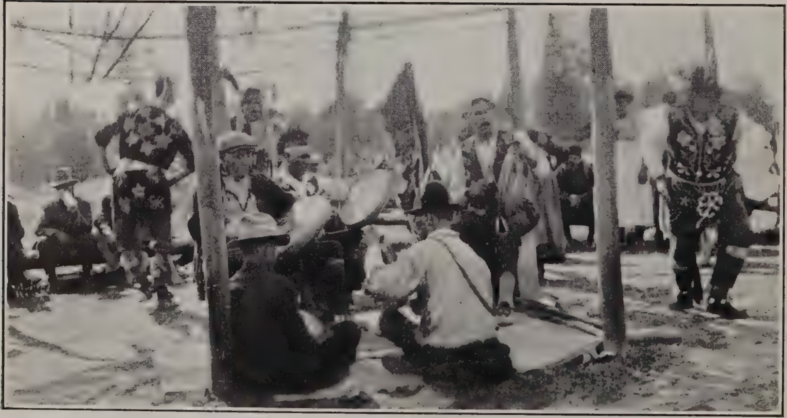
c, Menominee Drum Owner and Old Men Dancing



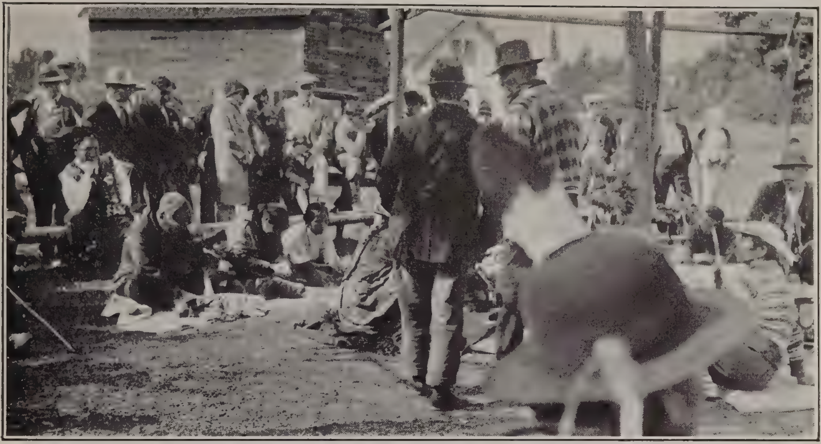
a, CHIPPEWA TEACHING DRUM SONGS TO MENOMINEE



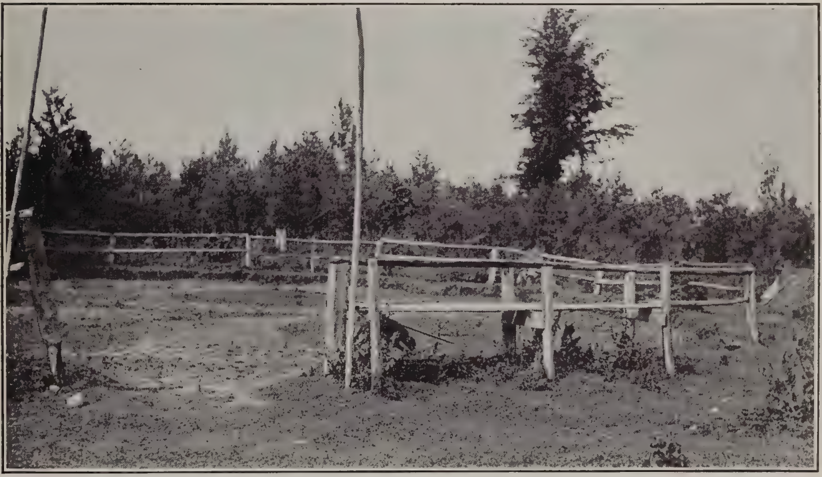
b, WOMEN DANCING AS SONGS ARE TAUGHT TO MENOMINEE



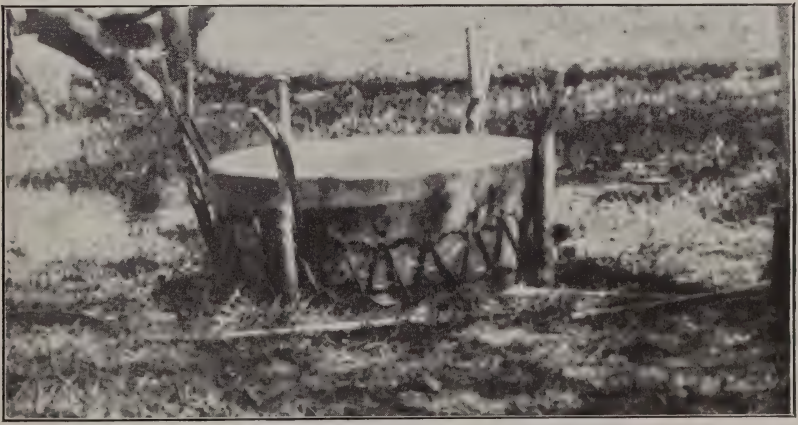
c, MEN DANCING AS SONGS ARE TAUGHT TO MENOMINEE



a, Ceremony of Restoring the Mourners



b, Inclosure in which Drum Ceremony was Held



c, Drum Used in Social Dances

tobacco mixed in a large handkerchief. Simakun, one of the old men, made a speech, gave some tobacco to the drum, and distributed the remainder, giving the unopened package to White Feather, the Chippewa donor of the drum. The Menominee owner of the drum then distributed the tobacco which had been given to the drum, accompanied by a Chippewa who designated the persons to whom it should be given. During the distribution a speech was made by a Chippewa speaker and the drummers tapped softly on the edge of the drum. A Chippewa gave a package of tobacco to a Menominee woman as a personal gift. The writer presented tobacco when entering the lodge, turned to the left, and walked around the circle, according to the Indian custom.

Three important events took place on the afternoon of this day: The restoration of mourners,[92] the feast, and the transfer of the dance ornament known as the "crow," which had been worn by the Chippewa aide and was then formally transferred to the Menominee aide. During the ceremony it had occasionally been worn by the Menominee aide, but was not transferred to him until this time.

The restoration of mourners took place at about 3 o'clock in the afternoon, terminating the period of mourning of three members of the Menominee tribe, the rite being performed by members of the Chippewa tribe. These persons had suffered bereavement during the previous year and after this ceremony were expected to show no further signs of grief. The corresponding ceremony witnessed among the Chippewa took place at Lac du Flambeau, before they went to the Menominee Reservation with the drum, and was performed by members of their own tribe. (Bull. 53, Bur. Amer. Ethn., pp. 153–157.)

In preparation for the Menominee rite a double blanket was spread full length on the ground, at the west of the drum. There was a general interest in this rite and a deep sympathy on the faces of both Chippewa and Menominee. Twelve singers were seated at the drum, and 17 women were in the circle of spectators. The Menominee whose period of mourning was to be terminated at this time were Louis Flye and his wife, who had lost a child during the previous year, and a woman named Ka′ko, who had lost a child. (Pl. 27, *a*.) Each of these had an attendant who was a Chippewa. These attendants escorted the mourners to the blanket, where they were seated, facing the drum. Gifts were placed before them, and each attendant brought a basin of water and towel with which she washed the face and hands of the mourner. The hair was combed smoothly and the hair part and faces were painted. The man's face was painted with two blue lines and the hair part of the younger woman was painted blue. The face of a child beside her was painted with a blue dot on each cheek. During this action the mourners sat passive, with eyes downcast. A feather was given to the man, by which he was probably entitled to claim the credit for valiant acts performed by its donor. (Cf. Bull. 53, p. 156.) Each of the women was given a packet of medicine. The mourners were then arrayed in new clothing, several shirts being put on the man, one over another, while three dresses (or waists) were put on the women, besides chains of beads around their necks and bows on their hair. More gifts were bestowed upon them, and a speech was made by White Feather, who said, "We hold up our hands to Manido for the persons whom we have now arrayed." On the similar occasion attended in 1910 White Feather made the following speech (Bull. 53, p. 155):

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[92] This was called misa′kata′wä, a term applied also to a fast in which a dream was expected. It implies a happy outcome, as the fast ended with a fortunate dream and the period of mourning was now ended.

> A person who believes in the drum and has lost friends can not go to a dance unless he is invited, but I asked that these mourners be invited. I came myself and spread my own blanket on the ground for them, and I asked the warriors that they be invited and their mourning ended. When I did this I knew how this ceremony should be conducted. I thank my people and Manido that the warriors are so generous as to bring these mourners here to share our happiness.

More gifts were bestowed on the mourners, after which they were escorted to seats beside the drum and still more gifts were placed before them. Throughout this ceremony they appeared to take little interest in their surroundings, and after being seated at the drum they hung their heads and the younger woman wept softly. After the dance, however, it was expected that they would show no signs of sorrow, as their mourning had been terminated by the affection of their friends.

The Menominee aide donned the "crow" and presented gifts, followed by a speech. He consulted Rattlesnake in regard to the distribution of the piles of presents which had been given by the Chippewa, giving clothing and quilts first to the four "old men" and to the women who sat around the drum and helped in the singing. When a woman received a gift she placed it beneath her and sat upon it. Rattlesnake distributed more tobacco, carrying it in his hat, and many individual gifts of blankets and money were bestowed. The quilts, blankets, and clothing were generally articles which had been used, and there was a certain pathos in the value of the gifts, contrasted with the large good will of the gathering and the pleasure of the recipients of the bounty.

The father of the Menominee drum owner went outside the dance circle, broke a little branch from a tree and gave it to a Chippewa, representing a horse.

Both Chippewa and Menominee were sitting in the middle of the lodge with their drums, and they sang, drumming softly, while White Feather danced alone, dignified and erect in spite of his advanced age. John Matcokema then danced alone, in his fine strength and vigor, with the responsibility of the drum and its many speeches all before him. The dance ornament was laid on the ground at the right of the entrance, on the side where the Chippewa sat, with the belt toward the Menominee. On either side stood one of the aides, facing each other. The Chippewa stooped and drew his hands downward over the feathers, raising them closed and with the fingers away from his face, then opened them as though allowing something to fly from him. This action was repeated two or three times. Then he put on the ornament and the two aides danced in small circles. The Chippewa aide took a wand, holding it in both hands and advancing in small circles. Then he appeared to pick up loose earth and opened his hand toward the heavens, repeating this toward the west.

The singing ceased and a portion of the food was brought and placed on the ground. This food had been placed on a rough table at the right of the entrance, as it was required that no food be brought into the lodge until the proper time. There were many pans and kettles, closely covered with a clean white cloth, which had been brought by the women when they came to the afternoon gathering. The feast consisted of eight loaves of bread, five pails of tea, a pail of cookies, a quantity of "fried bread," and a soup made from rice, carrots, tomatoes, and 10 pounds of meat.

The singing and drumming were resumed, Matcokema, White Feather, and others danced in their places, and when the singing ceased White Feather made a speech in which the words "manido" and "migwĕtch" (thanks) were often heard. The drumming began softly, and White Feather danced alone, after which Matcokema again danced alone. Then the Chippewa aide stepped forward and presented food to each of the four Menominee drummers, taking a tiny bit of food on the end of his knife and putting it in their mouths. The Menominee aide stood behind him, watching every motion, in order to learn what he would be expected to do when transferring the drum at a later time.

The food was then distributed and the people put it in dishes brought for the purpose, placing it beside them on the bench. Meat was not then permitted inside the lodge. Tea and soup were not offered at this time, the feast taking place later.

A very soft tapping of the drum was heard, leading up to a song. The first Chippewa "speaker" (or "old man") knelt on the ground and the aide went through the motions of a bird feeding its young, with the customary three feints before the food was given. The Chippewa aide then went across to the Menominee drum owner and bestowed food, but the action was different. Matcokema sat in his place, and the food, before being placed in his mouth, was offered to the cardinal points, the earth and the sky. When this was finished the song ceased.

The sun had set. There was a soft tapping of the drums and the Chippewa aide put on the crow belt and moved slowly around the circle, holding a wand in his hand. Then he led the Chippewa speaker to a place directly in front of the entrance, and the speaker seated himself on the ground. A pail containing meat was placed before him. The Chippewa aide circled the drums and brought another Chippewa, after which he brought two Menominee, and when the four were seated the song ceased. These men ate with their fingers, taking the meat from the pail. The meat was not that of a dog, but the act represented the dog feast sometimes held on the fourth day of a drum presentation, and the pail was supposed to contain the dog's head. (Cf. Bull. 53, pp. 173–179, and Songs 72–78.) When they had finished, the pail was removed and a piece of rib was laid on a paper directly in front of the entrance. (This represented the skull of the dog.)

Then followed a brief intermission during which the drums were taken out and warmed and some ponies which had ventured too near the lodge were driven away. There were only a few men remaining in the lodge, but 17 were counted around the fire.

The mists of night were gathering among the pines and trailing across the open spaces.

When the drums had been sufficiently warmed a song was sung and the drums were beaten rapidly with vigor. Rattlesnake walked once around the piece of rib, made several feints, and pretended to spear it, after which it was taken by a Chippewa and thrown out of the circle. In the full form of the ceremony, as given in the old days, he would have related one of his uncle's war victories and sung a song commemorating the event, and would have been followed by the three other "old men," who, with him, had eaten of the dog's head. This was followed by dancing, in which all took part.

The final portion of the ceremony consisted in the transfer of the dance bustle or "crow" ornament to the Menominee. The Chippewa aide danced around the circle, wearing the bustle, and everyone else danced in their places. Then he took off the bustle and hung it at the left of the entrance, at the side where the Menominee sat during the ceremony. He went to the Menominee aide, conducted him to the place, and the two danced side by side. They danced toward the bustle and the Chippewa aide stretched out his arms toward it, approaching it three times, each time going a little nearer, and the fourth time taking it down. The Menominee aide was beside him, following his motions, as this was part of his instruction in the details of the ceremony. When the Chippewa aide took down the bustle the song ended with a heavy stroke of the drum.

The Chippewa aide walked around the circle, carrying the bustle in his right hand and waving it before the people; then he walked around again, carrying it in his left hand, after which he put it on the Menominee drum owner, adjusting it properly, and returned to his seat. Matcokema, the Menominee drum owner, went around the circle, a few followed, then more and more, and all stopped beside the head drummer as the song ceased.

Matcokema then went over to the former drum owner, who removed the dance bustle and walked to the drum with Matcokema, carrying the bustle in his hand. He gave it to the Menominee aide, who walked around the circle carrying it in his right hand. He stopped in front of Rattlesnake, the "first" old man, who had charge of the ceremony. The bustle was fastened upon Rattlesnake, who danced around the circle wearing it, and then went to the first Chippewa speaker, who removed it. The Chippewa aide took it again, went around the circle, and placed it upon the next Menominee speaker, who danced with it, after which it was removed by the second Chippewa speaker. This was repeated until all the Menominee speakers, or "old men," had worn the bustle. It was then considered to have been finally transferred to the Menominee.

By this time the hour was growing late, and the writer had been continuously beside the dance circle for more than 10 hours. Being assured that the remaining dances were of slight importance, the return trip to Keshena was begun.

The next morning at about half past 9 o'clock the drum was seen in front of Matcokema's house, in what was called the "farewell to the drum." Once more the Chippewa and Menominee singers united in the drum songs, with the people of both tribes seated on the ground around them. It was a serious little gathering, with the solemn pines as a background. Some of the Chippewa had already taken down their tents, preparatory to departure. When the songs and final speeches were finished, the drum was taken back into the house and reverently placed in its corner, with its pipe, tobacco box, the curved stakes, and the decorated drumsticks beside it. The Menominee had entered into possession of the drum.

Passing from one tent to another the writer said farewell to Chippewa friends and to the aged White Feather, sitting thoughtful in his tent. An hour or two later the place was deserted except for Kimewun, whose horses had strayed away. He was hunting them on the road through the forest.

Another drum ceremony had passed into the history of the Chippewa and Menominee Tribes.

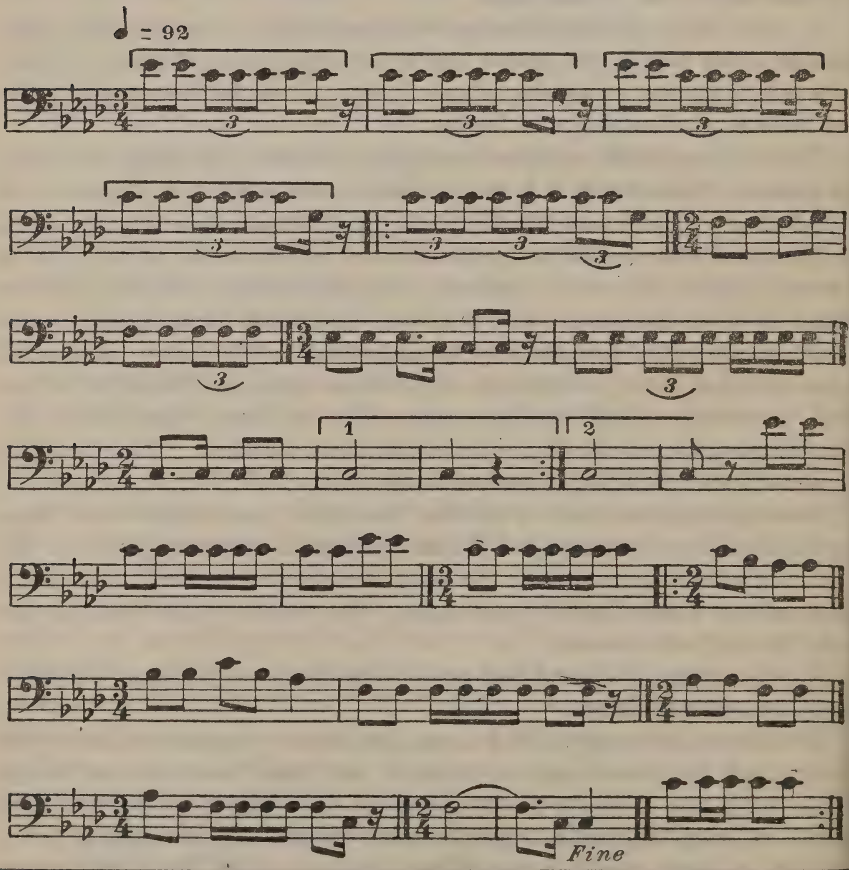
The following songs of the drum dance are arranged in the order designated by Amab and no attempt has been made to coordinate them with the ceremony witnessed by the writer in 1928. This series of songs implies a larger number of persons than the present custom, and the presentation of two drums, a chief drum and a war drum, with songs for each. In the description given by Amab there were four aides (ockapawis) with songs, and a separate song for the "wearer of the crow," but in 1928 there was only one ockapawis for each tribe, and he wore the feather dance ornament known as the crow. This series contains songs for the leaders of the ceremony, the members of the council, the warriors, and the "old men." The "songs for owner of chief drum" indicate that two drums are being given away, but the ceremony, as indicated, is now given with a small number of officials and with the presentation of only one drum.

The first song of the series was recorded by the Chippewa in 1910 [93] and a comparison of the two versions will show that the principal phrase is the same, the differences being unimportant. The Chippewa did not record the second part of the song, which was sung during the presentation of the pipe to the cardinal points.

No. 85. Song when Pipe is Lighted

(Catalogue No. 1616)

Recorded by Little Thunderer



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[93] Chippewa Music, II, Song No. 69, p. 169.

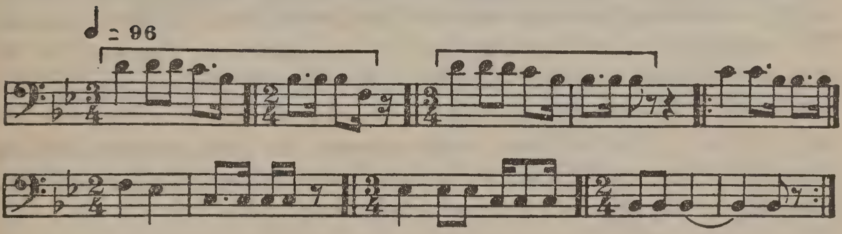
Analysis.—This song is in two parts, the first being sung while the filled pipe is being presented to the cardinal points and the second being begun when the pipe is lighted and continued as it is passed from one to another in the assembly. The first part of the song is based on the minor triad C–E flat–G, and the second is based on the minor triad F–A flat–C. The song is analyzed in the key of F minor. The melodious phrase in the second part (third to sixth measures) would attract attention to the lighting and passing of the pipe. About two-thirds of the progressions are minor thirds and major seconds, although the fourth is a prominent interval occurring chiefly in descending progression.

Two songs were sung for the owner of the chief drum and during these songs he danced.

No. 86. Song for Owner of Drum (a)

(Catalogue No. 1543)

Recorded by Amab

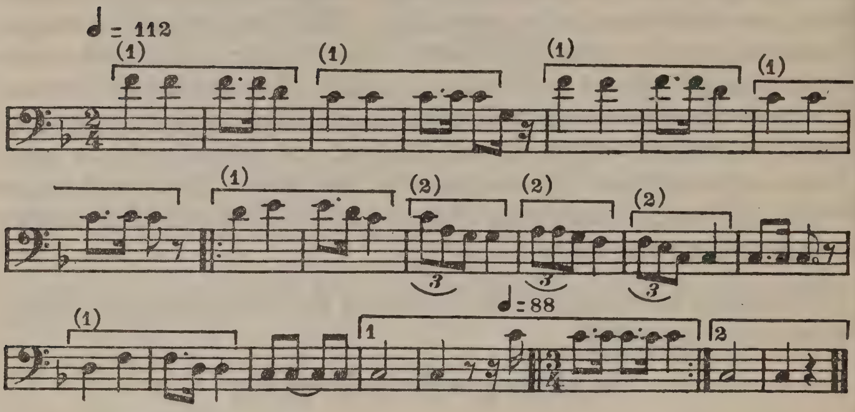


Analysis.—The rhythmic structure of this song consists of four periods, the third being entirely different from the others and the fourth showing an interesting variation of the opening phrases. It is an interesting example of the structure of many Indian songs which have a change in rhythm directly after the middle of the song. The progressions in this melody comprise 11 descending and only three ascending intervals. The song progresses chiefly by whole tones.

No. 87. Song for Owner of Drum (b)

(Catalogue No. 1617)

Recorded by LITTLE THUNDERER



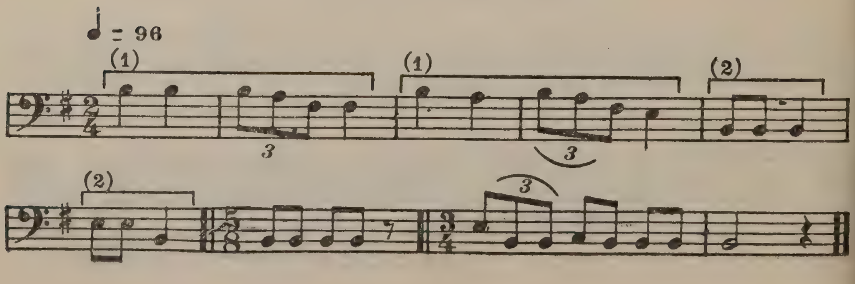
Analysis.—A compass of 11 tones characterizes this song, which begins on the highest and ends on the lowest tone of the compass. The song is further characterized by a descent at the end of its phrases, and by a slower tempo in the phrase that precedes the repetition. The opening phrases are based upon consecutive descending fourths. Two rhythmic units appear, the first recurring at the close of the song and giving a rhythmic completeness to the melody. More than half the intervals are whole tones.

In former times there were four aides, and the dancing, after a feast, was begun with four songs in their honor. Before the songs a speech was made by the chief of the four aides, and when a song was sung the four men in turn danced and distributed gifts. Each aide had a man and a woman assisting him and they sang the songs but did not dance. While this was in progress others might distribute gifts if they so desired, and the recipients were expected to bestow gifts of equivalent value at the next drum ceremony. Only one of these songs was recorded.

No. 88. Song for the Aide

(Catalogue No. 1601)

Recorded by PETER FISH



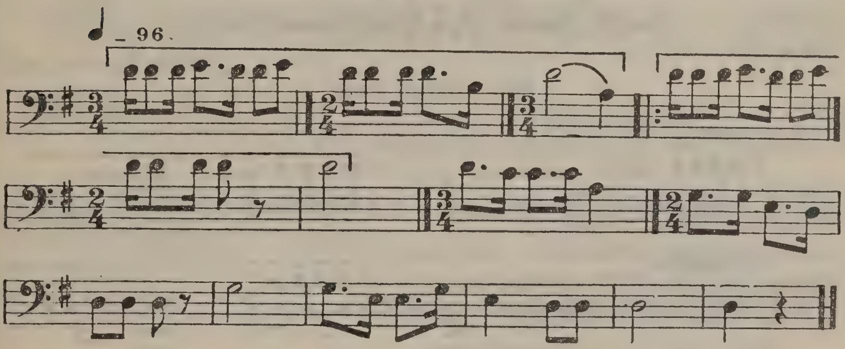
Analysis.—This song is classified as having E as its keynote, although the third above that tone does not appear. Almost half the intervals are fourths, a peculiarity noted in many other songs that lack the third above the keynote. The rhythm of the song is positive and is charactertized by two rhythmic units and a measure in 5–8 time, followed by the only triple measure in the song.

Then followed a "personal song" for the man who lighted the pipe.

No. 89. Song for Man Who Lights Pipe

(Catalogue No. 1544)

Recorded by Amab



Analysis.—A portion of this song lies above the keynote and a portion below, in contrast to a majority of the dream dance songs which have the keynote as the lowest and last tone of the melody. The rhythmic unit occurs twice with an interesting difference in its closing measure. Then follows a continuous descent of an octave in two measures, and the rhythm is steadied by a half note before returning to the smaller count divisions at the close of the song. The same number of whole tones occurs in this as in the song next preceding, and this song progresses by 21 intervals, while the preceding contains 22 intervals, but there is no further resemblance between the two melodies.

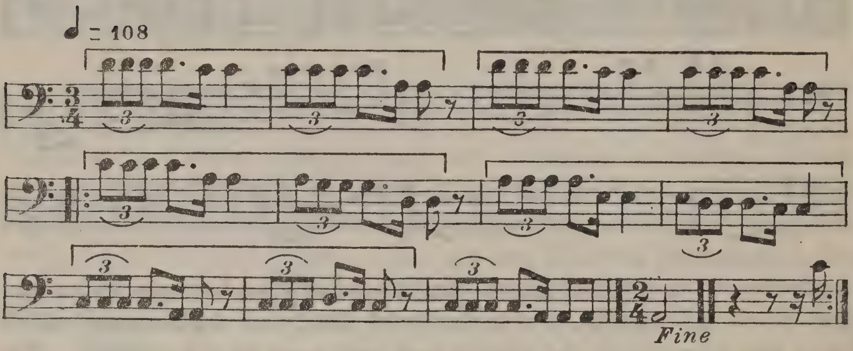
Two songs were sung for the men who prepare the drum. Part of their duties consisted in warming the head of the drum in front of the fire so that the tension of the drumhead would produce the desired tone. These songs were commonly called "heaters."

In the description of the Chippewa ceremony one such song was recorded with the following explanation: "It sometimes happens that the untanned head of the drum becomes loosened during a ceremony. When this occurs, the Song of the Drum is started by one of the drummers. At this signal the five men who have charge of the drum rise and dance around it. When their special dancing is finished they take the drum from the inclosure and hold it near a fire until the desired resonance is restored. The fastening of a drumhead is rarely disturbed, tightening being accomplished by exposing it to the heat of a fire or of the sun." (Bull. 53, Bur. Amer. Ethn., pp. 169–170.)

No. 90. Song for Men Who Prepare Drum (a)

(Catalogue No. 1545)

Recorded by Amab

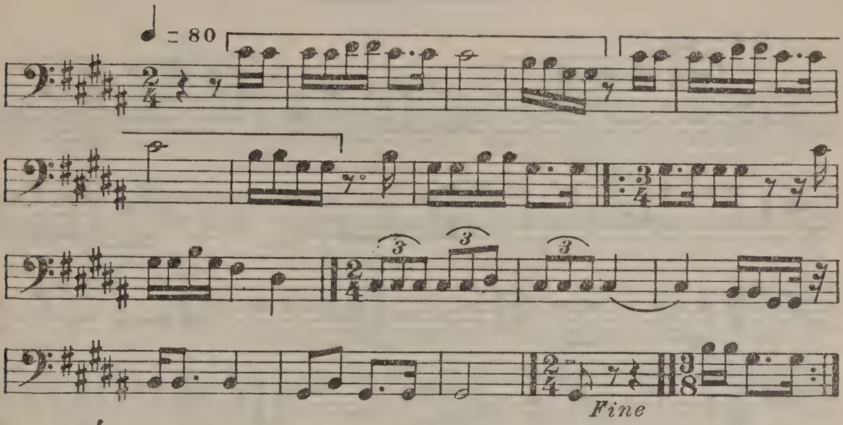


Analysis.—Both this and the song next following have a compass of 11 tones and are based on the second 5-toned scale, but the rhythm of the two melodies is entirely different. The present song consists of repetitions of a rhythmic unit, except the final phrase, which resembles the rhythmic unit. Each phrase ends with a descending progression. The rests in the last occurrence of the rhythmic unit give animation to the melody. The intervals of the minor third and major second are about equal in number.

No. 91. Song for Men Who Prepare Drum (b)

(Catalogue No. 1546)

Recorded by Amab



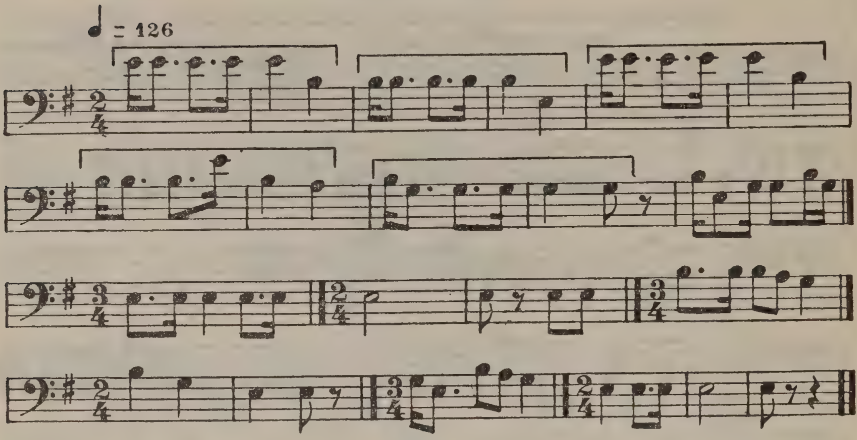
Analysis.—The group of four sixteenth notes occurring in this melody is unusual in Menominee songs. After two opening phrases the rhythm is varied, with slight resemblances to the rhythmic unit. The first tone in the repeated portion was slightly prolonged.

The drum used in the drum dance, as already stated, is suspended between four stakes. These are referred to as the "legs" of the drum and each has a designation. One singer is seated at each stake and next him, at his left, is a man below him in rank whom he selects, the drum being so placed that the head singer is toward the west. There is a song for each stake of the drum and when one of these songs is started the man who sits at that stake of the drum rises and dances. The songs are always sung in the following order.

No. 92. Song for Head Singer Stake of Drum

(Catalogue No. 1547)

Recorded by Amab

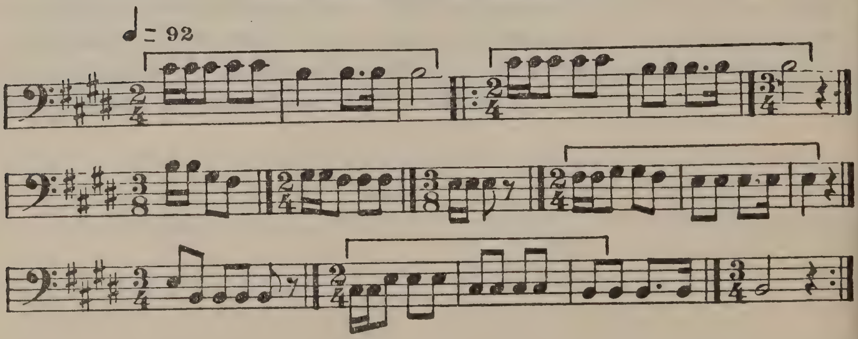


Analysis.—This is a particularly attractive melody, minor in tonality and having a compass of an octave. The song is based on the minor triad E–G–B, with no other tones present except A, which occurs only twice. The peculiar effect attained by this use of A is characteristic of Chippewa songs. The phrases of this song are short and end with a descending progression. The rhythm of the first half of the song is crisp and decisive, with 2-measure phrases, while in the remainder of the song the phrases are longer and the rhythm is less positive.

No. 93. Song for East Stake of Drum

(Catalogue No. 1549)

Recorded by Amab

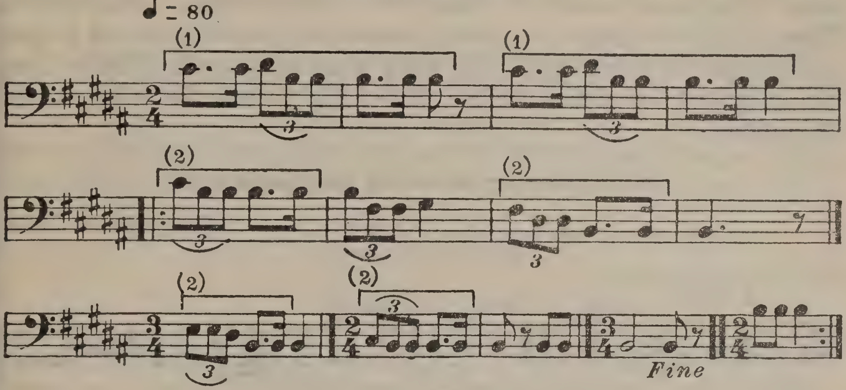


Analysis.—This song is less animated than the preceding, with a longer rhythmic unit ending with a half note. The measures in 3–8 time were clearly given in all the renditions. After this diversion the melody returns to the original rhythm. About two-thirds of the intervals are whole tones.

No. 94. Song for North Stake of Drum

(Catalogue No. 1548)

Recorded by AMAB

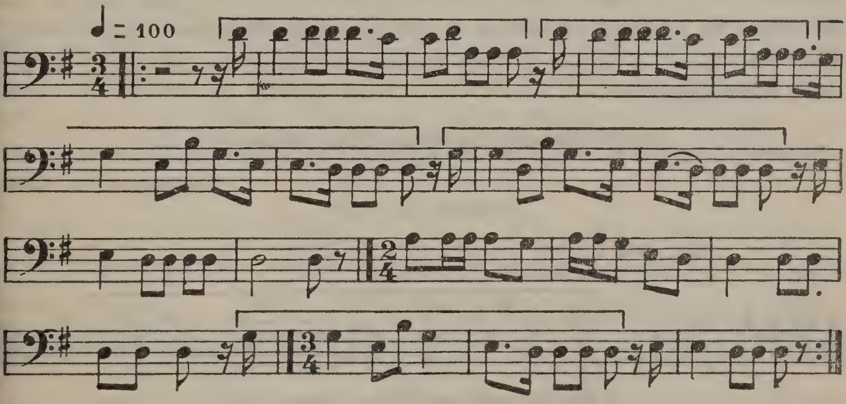


Analysis.—Two rhythmic units occur in this song, the second unit reversing the count divisions of the first. This is an interesting example of thematic structure in Indian song. The principal interval of progression is a whole tone.

No. 95. Song for Wounded-Leg Stake of Drum

(Catalogue No. 1550)

Recorded by AMAB



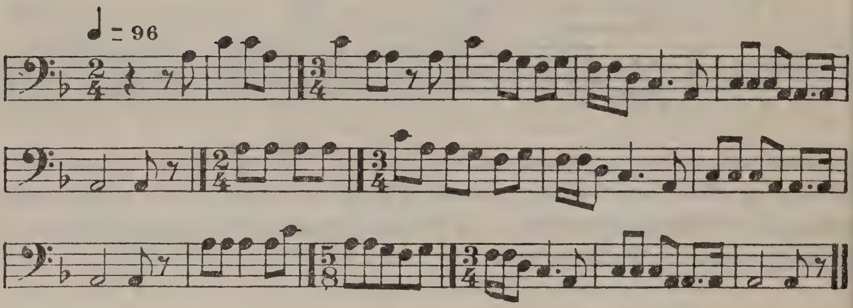
Analysis.—In order to assist the observation of this song a phrase near the close is designated as a repetition of the rhythmic unit, although a quarter note was substituted for a dotted eighth note. This change gives an interesting steadiness to the close of the song. The phrase in double time, midway the length of the song, is reminiscent of the phrase which accompanied the lighting of the pipe and is in contrast to the triple time which precedes and follows it. The song is unusual in that 40 per cent of the intervals are larger than a minor third.

Two of the leaders of the ceremony carry crooked staffs and are called by a name commonly translated "chicken-men" (paha′kwûn). These staffs are about 3 feet long, wound with otter hide and having a crook at the upper end. One song is sung for each of these men, during which he dances. The first song is said to refer to the Thunderers.

No. 96. Song for Leaders of the Ceremony (a)

(Catalogue No. 1551)

Recorded by Amab

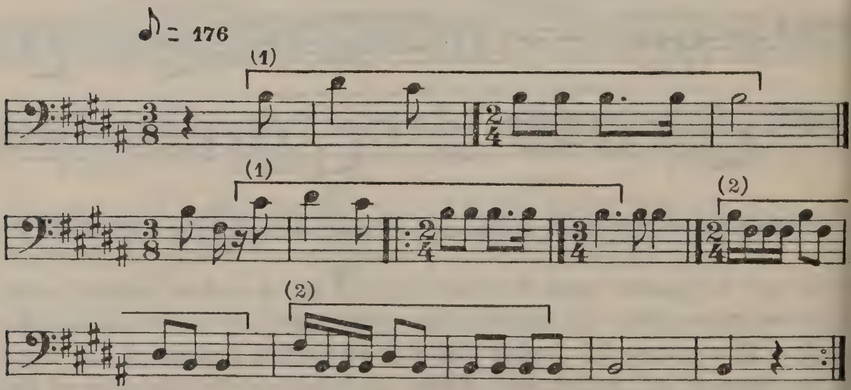


Analysis.—No rhythmic unit occurs in this song, which is harmonic in structure and is based on the fourth 5-toned scale. The 5–8 measure was sung in exact time. Twenty-two of the 39 progressions are minor thirds, no larger interval occurring except two ascending octaves. The descent of a tenth in two measures which occurs twice in the song is unusual.

No. 97. Song for Leaders of the Ceremony (b)

(Catalogue No. 1552)

Recorded by Amab



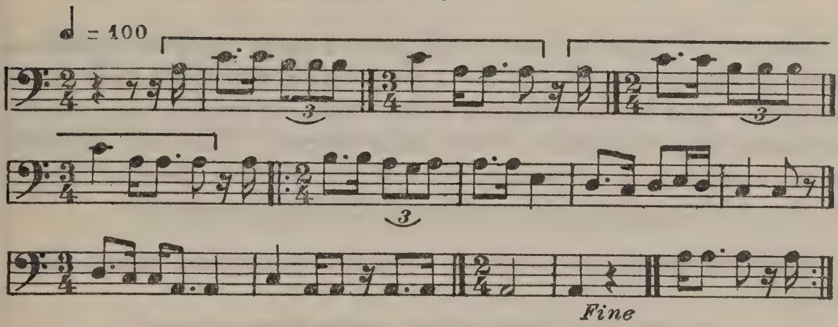
Analysis.—This song bears no resemblance to the preceding. It consists of four periods, the first two differing from the last two in rhythm. The descent of an octave in two measures, with the change of rhythm, is particularly effective. The measures in 3-8 time give an interesting irregularity to the opening portion of this song.

It was said that the songs during which individuals danced were "about the right length for a dance," and that the man might use "fancy steps" if he desired but must keep time with the drum. During the next song the members of the council danced. If a drum dance lasted four days this was sung every afternoon.

No. 98. Song During Which Members of the Council Dance

(Catalogue No. 1553)

Recorded by Amab



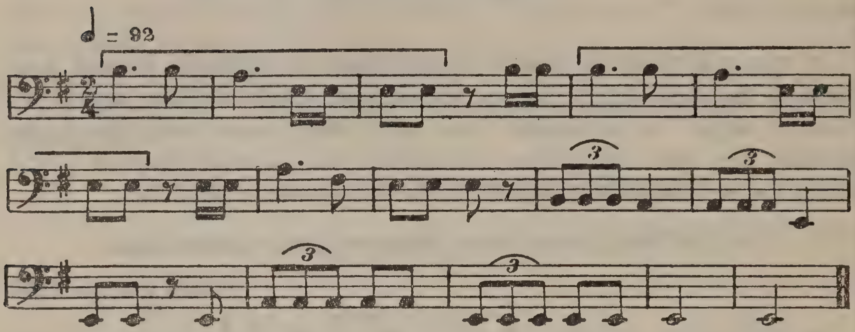
Analysis.—The two occurrences of the rhythmic unit, with which this song opens, are followed by a phrase beginning with the same count divisions but changing to an entirely different rhythm, with which the song closes. The song has a compass of 10 tones and contains the complete octave except the sixth. Half the progressions are major seconds.

This song, like the preceding, was sung every afternoon if the dance continued four days. The song is for the wearer of a feather garment called a "crow." (See p. 157.) The wearer danced first and others followed him. In the ceremony witnessed by the writer in 1910 this official sat at the entrance of the dance circle and took a toll of tobacco from all who entered. Four Menominee dancers wore such a dance ornament in the old days.

No. 99. Song During Which the Wearer of "Crow" Dances

(Catalogue No. 1554)

Recorded by AMAB



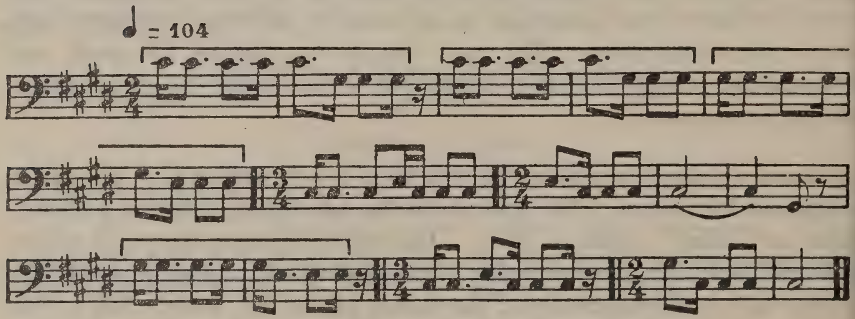
Analysis.—This song has a compass of 12 tones, the first 8 measures being in the upper and the last 7 measures in the lower part of the compass. The two occurrences of the rhythmic unit are followed by an incomplete repetition of the same phrase. The two sixteenth notes, occurring on an unaccented count, produce a peculiar jogging rhythm which suggests the motion of a Menominee dancer.

During the next four songs the warriors dance and others follow them.

No. 100. Song During Which Leading Warrior Dances

(Catalogue No. 1555)

Recorded by AMAB

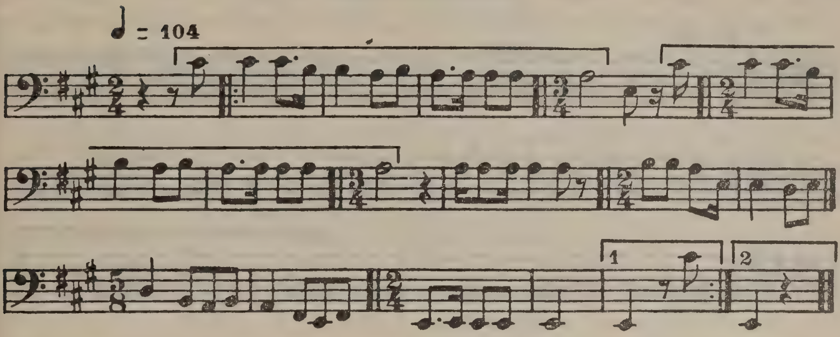


Analysis.—This song contains only the tones of the minor triad and is characterized by a descending trend, though it does not end on the lowest tone of its compass. An unusual variety of intervals occurs, none being smaller than a minor third. The song comprises six ryhthmic periods, the fourth and sixth beginning with a triple measure and being longer than those designated as a rhythmic unit.

No. 101. Song During Which Next to Leading Warrior Dances

(Catalogue No. 1556)

Recorded by Amab

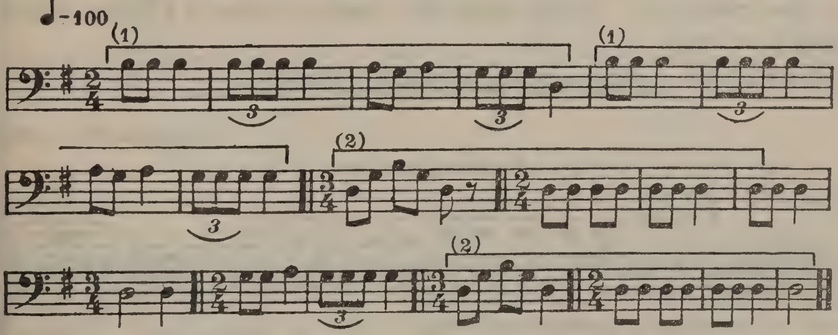


Analysis.—This song comprises four periods of about four measures each. The third is reminiscent of the rhythmic unit and the closing period is in a different rhythm. The song has a compass of 13 tones, beginning on the highest and ending on the lowest tone of the compass. Nineteen of the 24 progressions are whole tones.

No. 102. Song During Which Third Warrior Dances

(Catalogue No. 1557)

Recorded by Amab

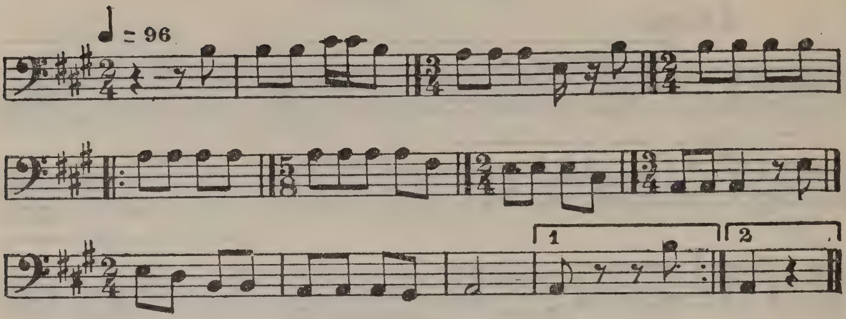


Analysis.—The rhythm of this song is contained in two units and is somewhat monotonous except in the first measure of the second unit. It is interesting to note the recurrence of the first rhythmic unit between the repetitions of the second unit. The interval of a minor third does not occur, and the interval of a fourth comprises more than a third of the progressions.

No. 103. Song During Which Fourth Warrior Dances

(Catalogue No. 1558)

Recorded by Amab



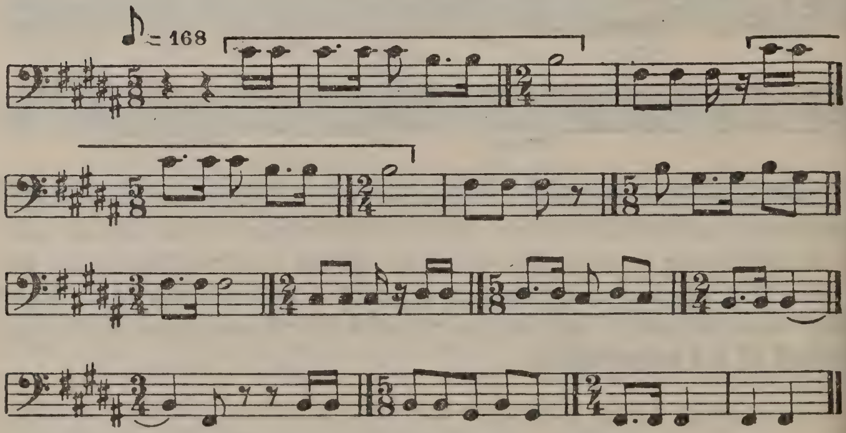
Analysis.—All the tones of the octave occur in this melody, which is major in tonality and has a compass of 11 tones. It contains three sorts of intervals in ascending and five in descending progression, but has little variety in rhythm. The semitones at the close are unusual in Indian songs.

The next song is for young men and is sung in order that they may reach old age. During the song any old man may rise and dance, usually imitating extreme age by leaning on a cane. If a young man wishes to do so, he may join the dancer. The song is started by one of the drummers. This is sung only once or twice in a dance which lasts four days.

No. 104. Song During Which Old Men Dance

(Catalogue No. 1559)

Recorded by Amab



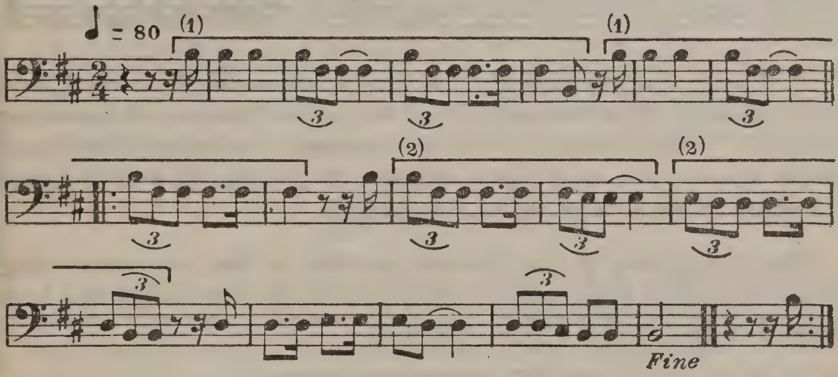
Analysis.—This song has the unusual compass of 12 tones, beginning on the highest and ending on the lowest tone of the compass. The first measure is in 5–8 time, a beginning which is unusual in Indian songs and which continues, with occasional interruptions, throughout the song. The rhythmic unit occurs only twice, though the sixth measure from the close of the song resembles a measure in the unit. The fourth is a particularly frequent interval in this song, though progression is chiefly by minor thirds and major seconds.

Many songs are connected with the general dancing and do not succeed each other in any prescribed order. The next song was said to "refer to the boys and girls, holding hands in a long line." During these songs the men stopped singing near the close and the women finished the song.

No. 105. Dancing Song

(Catalogue No. 1602)

Recorded by Peter Fish

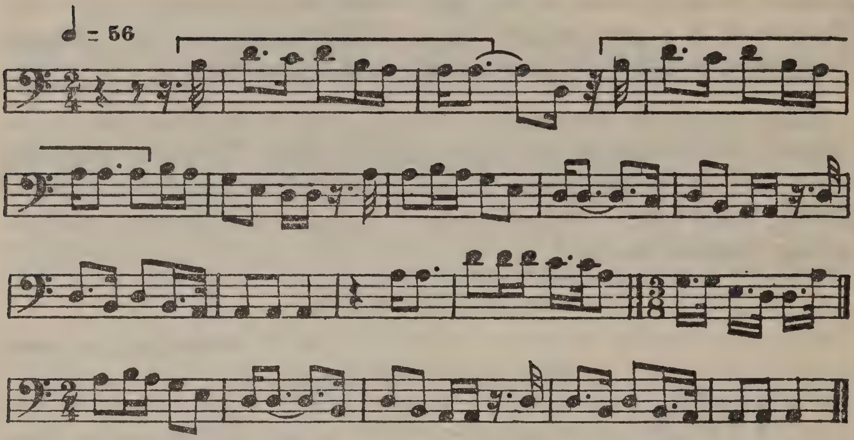


Analysis.—The interval of a fourth constitutes almost half the progressions in this song. The tempo is not rapid and the voice was slightly trailed on the smaller intervals. Each of the four rhythmic periods contains four measures, the last period differing from the others in its count divisions. A comparison of the first and second rhythmic units affords an interesting example of thematic treatment. The song is unusual in that it contains no change of measure lengths.

No. 106. "Two Women Go Traveling"

(Catalogue No. 1560)

Recorded by Amab



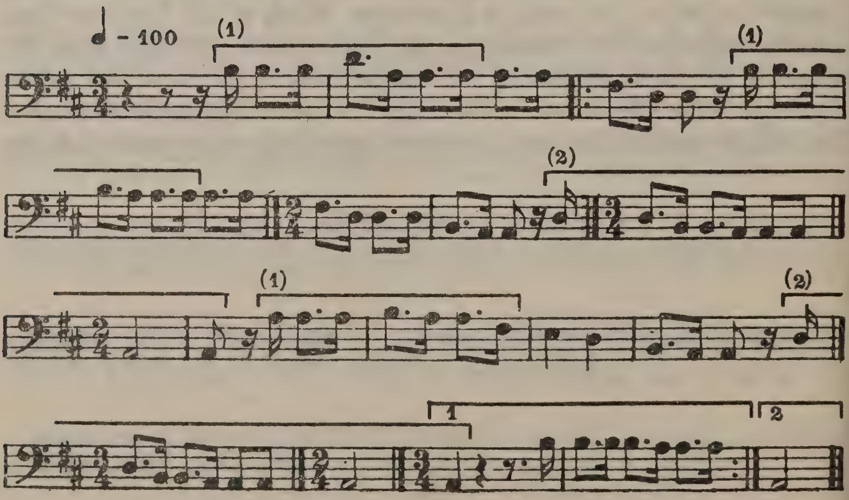
Analysis.—Each phrase in this song is descending in trend, and the descending intervals are almost double the number of ascending intervals. Twenty-eight of the 33 intervals are minor thirds and whole tones. The song has a compass of 11 tones and contains all the tones of the octave except the seventh.

The closing song of this dance is peculiar in that the women sing alone for a short time near the end of the song, after which the men finish the song without their assistance.

No. 107. Closing Song of Dance

(Catalogue No. 1561)

Recorded by Amab



Analysis.—The transcription is from the first rendition of this song. In other renditions the initial tone in the second measure is B. It is interesting to note that the first rhythmic unit is followed by three different series of tones, thus completing the phrase in three different ways and in varying lengths. The second rhythmic unit resembles the first but is differently accented.

Attendance upon a drum dance is supposed to benefit the health of a sick person. Songs for the benefit of the sick are sung at a small gathering held at night while the drum dance is in progress. These songs are concerning a bear or a buffalo (see Nos. 54–56), and if a person is present who has dreamed of either, he rises and dances. If no such person is present the singers sing the song four times and then stop. It was said, "The dancing of a man who had a dream of a bear or a buffalo calls down the power of that animal and the sick person is helped." If the man desires, he may signal the drum to be silent while he relates his dream.

In expectation of a benefit or cure, a sick person brings gifts which he presents to the dancers after feeling that he has received benefit from their performance. As on similar occasions, the gifts usually consist in lengths of calico. Instances are related of men who have been cured during two days of this dancing.

GIFT OF A PONY

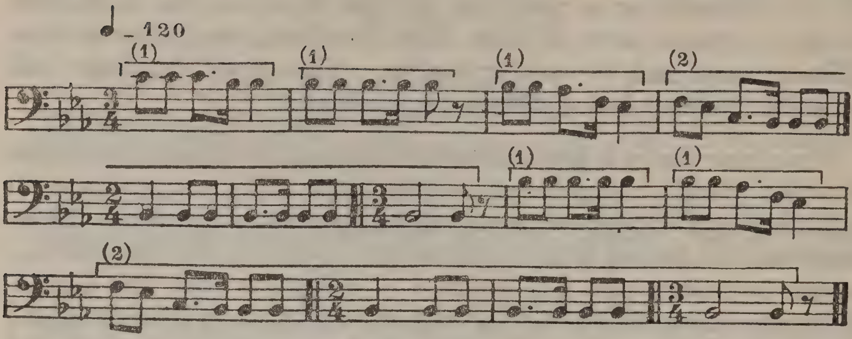
The gift of a pony was witnessed twice at the Menominee drum dance. On one of these occasions a man stepped outside the dance lodge and broke a little branch from a pine tree, bringing it into the lodge and presenting it to a member of the Chippewa tribe, this branch representing a horse which would be given him in a few hours. The men at the drum began a song and the recipient of the twig danced around the circle, imitating the actions of a horse and waving the little branch like a whip. The donor of the horse danced in his place while the song was sung. When it was finished the recipient of his gift went to him, saying, "Migwĕtch, migwĕtch" (thank you).

There was said to be only one song for the gift of a horse at a dance.

No. 108. Song with Gift of a Pony

(Catalogue No. 1839)

Recorded by Amab



Analysis.—With the exception of an ascending octave this song progresses entirely by minor thirds and whole tones. Only two of the whole tones are in ascending progression. There is a suggestion of the canter of an Indian pony in the short rhythmic unit followed by a longer unit, occurring in both portions of the song. The framework of the melody consists of the whole tones E flat to F and B flat to C, and the song is classified as lacking the third above the keynote.

TOBACCO DANCE

At the conclusion of a drum dance and often after a cawunowin a tobacco dance is given. This is an acrobatic dance and is usually danced by two men selected for the purpose, though others may join if they wish to do so. On the occasion when the writer was present, two men began to dance as soon as they rose from their seats, placing both hands on the ground and waving their feet or waving one hand and one foot. Men and women took part in the dance, but these two were always the most prominent. Long ago a man named Kako excelled in this dance. He wore a sleigh bell on each knee and at first he danced in a circle, then he held a hoop above his head, passed it down over his body and put one foot through it, and then drew it up to his head again, dancing all the time.[95]

The information concerning the origin of this dance was given by David Amab, Louis Pigeon, and Mitchell Beaupre, who were questioned separately, and their accounts found to be similar in every respect. They said that the tobacco plant [96] was given to the Indians by their creator, so that they could always raise it, and that the

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[95] This was witnessed in 1930 by the Winnebago, who called it the hoop dance.

[96] According to Smith (Ethnobotany of the Menomini, p. 81) the silky cornel (*Cornus amomum* Mill.) and the alternate-leaved cornel (*Cornus alternifolia* L. f.) were smoked by the Indians before the coming of the white man. These, however, are not the plant referred to, as a reliable informant known as Charlie Dutchman said that so far as he knew there was not a plant of the original native tobacco remaining on the reservation.

Indians gave the tobacco to Manabus. The knowledge of the plant was not imparted in a dream but "given" to a man who gave it to the other Indians. They liked it so much that they wanted more and more, and he made them dance before he would give it to them. The tobacco dance was made up when the Indians gave the tobacco to Manabus.

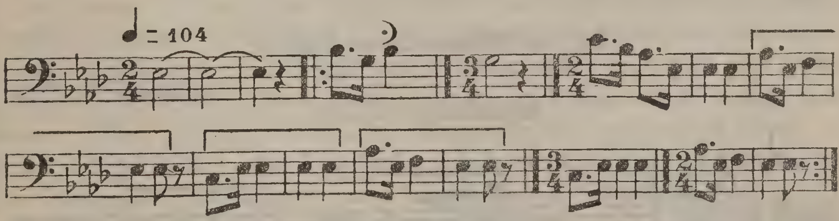
A different origin legend is given by Skinner, who states that "tobacco was procured for the Indians by Manabus," who caught grasshoppers and "caused them to spit out the tobacco." (Menomini Culture, p. 357.) This authority designates the tobacco dance as "perhaps a degenerate form of the Calumet of the Southern Siouan tribes" (op. cit., p. 75) and includes it in a list of obsolete dances and ceremonies. Hoffman presents a myth related by Neopit which states that the Indians received tobacco from Manabus (Menomini Indians, pp. 205–206), but does not state whether other Indians than Neopit were questioned. He states that "the tobacco and shawano dances are much esteemed as affording great pleasure and excitement." (Op. cit., p. 247.)

The songs of the tobacco dance were in three groups, one of which had words with the melody. The songs were accompanied by a large drum, similar to that used in the drum dance, which was struck rapidly at first and during a portion of the singing.

No. 109. Tobacco Dance Song (a)

(Catalogue No. 1645)

Recorded by Pigeon



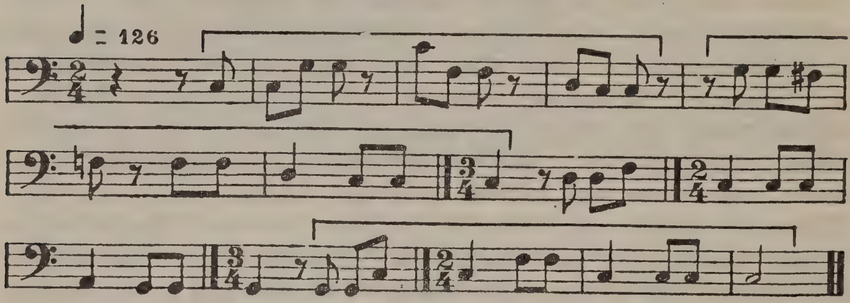
Analysis.—The short phrases of this song, first ascending and then descending, suggest the motion of an acrobatic dancer, although the tempo of the song is not rapid. The fourth, which is often associated with motion, comprises one-third of the intervals in this song. One tone (marked ·)) was given less than the indicated time.

Amab said that he recalled a time when he was a boy and was in the sugar camp with his grandmother. There was always some festivity in the evenings, and he, with two companions, got up a tobacco dance. There was quite a crowd. An old man sang and one man had a drum like a moccasin game drum. Amab said, "I lay down on my side and shook my head and arms like a fish, and dragged along, first on one side and then on the other. I moved my feet like a fishtail and my hands like fins and kept my eyes shut a long time." He said this was simply an acrobatic performance and not like the fish dance described on page 190.

No. 110. Tobacco Dance Song (b)

(Catalogue No. 1837)

Recorded by AMAB



FREE TRANSLATION

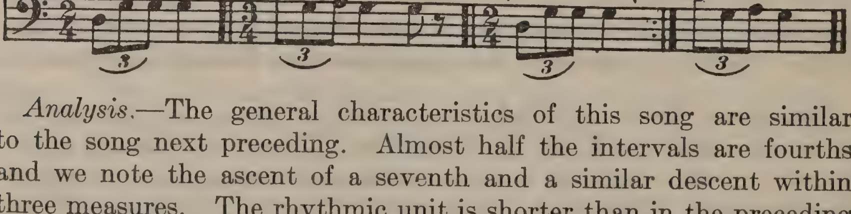
We will begin to dance like a fish

Analysis.—The angular trend of this melody suggests the acrobatic nature of the dance. Almost half the intervals are fourths and fifths, which is an unusual prominence of these intervals. The song contains 13 measures and 18 progressions. Attention is directed to the first, second, and third measures, which contain an ascent and descent of an octave.

No. 111. Tobacco Dance Song (c)

(Catalogue No. 1833)

Recorded by PIGEON

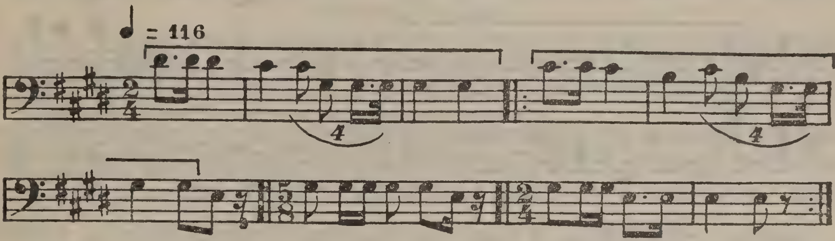


Analysis.—The general characteristics of this song are similar to the song next preceding. Almost half the intervals are fourths and we note the ascent of a seventh and a similar descent within three measures. The rhythmic unit is shorter than in the preceding song, but the frequency of whole tones produces a smoother melody. A major tonality is indicated by the first note of the second measure, without which the song would be classified as irregular in tonality. The ascending major third near the beginning of the melody gives a free, careless swing which is particularly interesting.

No. 112. Tobacco Dance Song (d)

(Catalogue No. 1834)

Recorded by Pigeon



Analysis.—This melody consists of three descending phrases of three measures each. The first phrase has a descent of 5 tones, the second of 6 tones, and the third of only 3 tones. The interval of a fourth occurs only twice, the principal progression being a major third. The excited character of the dance appears in the hurried phrases of the second and fifth measures and in the 5–8 measure. All the tones of the octave except the second and fourth are present in the song.

BEGGARS' DANCE

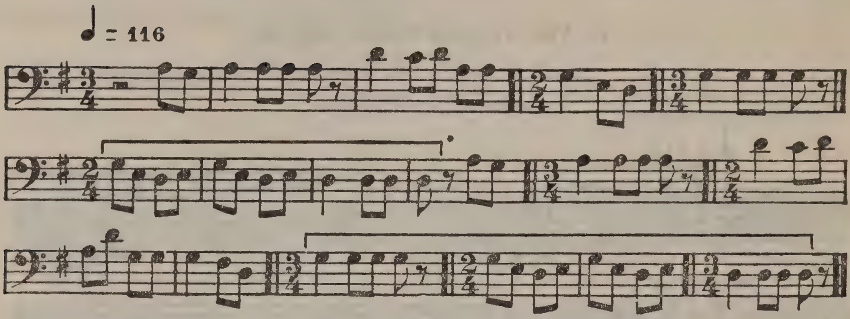
An event of the sugar camp and of all large gatherings is the beggars' dance (anä′mowĭn). At evening, toward the end of a sugar camp, a party of men and women start out with one man carrying the drum. They stand in front of a wigwam and sing and dance. The people understand their purpose and invite them to enter. The leader of the party is given maple sugar and three or four members of the party have bags in which to carry it away. If the dance is held after a general gathering they are given various sorts of provisions. After receiving these gifts they dance again, and if they can not complete the round of the camp in one evening they finish the next night.

This dance is in four parts, each with its songs. In the first part the drum is slow and even and the people dance in a circle. In the second part the drum is rapid, the women stand still ("dance in their places"), and the men move around them. The third part was said to be "like a jig" and the fourth part was "very lively." The song here presented is one of the songs of the second part of the dance, taking place directly after the gifts have been received.

No. 113. Song of the Beggars' Dance

(Catalogue No. 1838)

Recorded by Amab



Analysis.—This song is based on the first 5-toned scale in which the third and seventh tones above the keynote do not occur. Progression is chiefly by whole tones, although the fourth and fifth comprise nine of the 38 intervals. A trotting motion is discernible, due to the sequence of a quarter note and two or more eighth notes.

The wolf dance, or dog dance, is different from the beggars' dance. Tradition states this dance originated with a member of the Wolf clan, who was accustomed to beg when in need and said that he had success in begging "by the power of the wolf." Three songs of this dance were recorded but not transcribed. The words were as follows:

No. 1. The wolf leads the man in begging from his friends.
No. 2. I wish he would give me food—corn meal with sugar spread over it.
No. 3. Little things that fly about in the night-time.

DANCES IN IMITATION OF ANIMALS AND BIRDS

Among the dances witnessed at the Indian Fair at Keshena in September, 1928, were six dances in which the dancers imitated the actions of birds, fish, and animals. These dances were so old that only a few old men remembered the songs, Pigeon and Kimewun being the principal singers. They said that, so far as they knew, these dances were intended only for pleasure. The creatures imitated were the rabbit, partridge, fish, frog, crawfish, and owl. Several repetitions of the dances were given in order that the writer might observe them more closely.

The crawfish dance was said to be a dramatization of a familiar folk story; the rabbit, partridge, and frog dances were said to have originated in dreams; the origin of the fish dance is uncertain; and the owl dance was attributed to the first gift of medicine to the Indians. None of these creatures are totem animals among the

Menominee. For this reason it is difficult to connect these with the all-animal dances described by Skinner as "An obsolete ceremony said to have been especially for the totem animals. It was intended to make them happy and contented so that they would continue their amicable relations with mankind and be easily obtained for food."[97]

Rabbit Dance

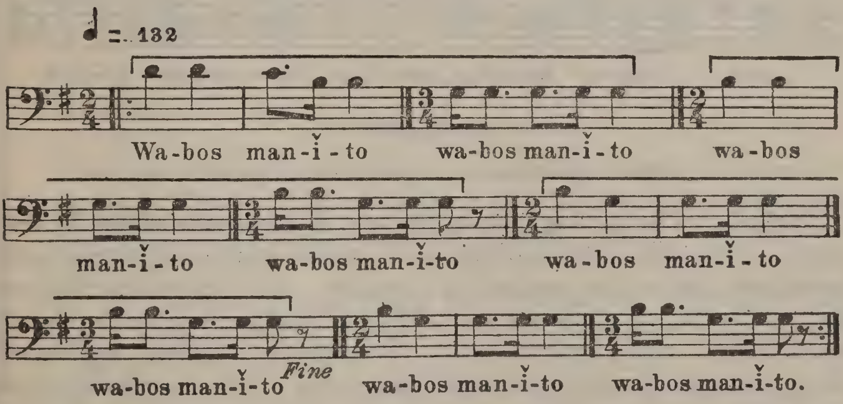
Origin.—A man who was hunting once saw a rabbit sitting and eating. He saw a wildcat coming toward the rabbit, which jumped but was afraid to take another jump. It went under a log, and so the wildcat lost the trail. As the rabbit sat under the log he made up a song because he was so glad to be safe. The man heard and learned the song, which is now used in the rabbit dance.

Action.—Men and women moved around the drum, crouching and pretending to put food in their mouths, with lips moving in imitation of a rabbit.

No. 114. Rabbit Dance Song

(Catalogue No. 1831)

Recorded by Pigeon


♩ = 132
Wa-bos man-ǐ-to wa-bos man-ǐ-to wa-bos
man-ǐ-to wa-bos man-ǐ-to wa-bos man-ǐ-to
wa-bos man-ǐ-to
Fine
wa-bos man-ǐ-to wa-bos man-ǐ-to.

TRANSLATION

Wa′bos (rabbit) manĭto′ (spirit)

Analysis.—In this song we find a longer rhythmic unit than in other songs of the animal dances, with note values that suggest agitation and are in keeping with the origin legend of the song. The progressions consist of nine major thirds, one minor third, and one whole tone. The compass is five tones, as in a majority of the animal dance songs. Because of the accented C in the second measure the song is classified as melodic with harmonic framework instead of harmonic in structure.

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[97] Skinner, Associations and ceremonies of the Menomini, p. 206.

Partridge Dance

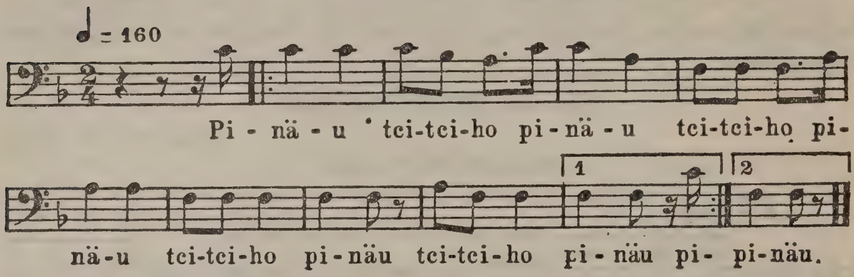
Origin.—A man who was hunting, long ago, heard what he believed to be a song. He thought that some one was singing and he crept close to the place whence the song seemed to come. When he came close he saw a partridge on top of a log. The partridge was drumming and he had mistaken the sound for a song. He made up a song from the sound which he heard, and also made up the dance to go with it.

Action.—Men and women joined in this dance, moving around the drum with arms held widely apart from the sides of the body and moved in the manner of wings.

No. 115. Partridge Dance Song

(Catalogue No. 1830)

Recorded by Pigeon


♩ = 160
Pi - nä - u tci-tci-ho pi - nä - u tci-tci-ho pi-
1
2
nä - u tci-tci-ho pi - näu tci-tci-ho pi - näu pi- pi-näu.

TRANSLATION

Pinä′u (partridge) tcitci′koho (sounds)

Analysis.—The third syllable of the second word was omitted by the singer. The tone material of this song consists of the major triad and fourth and the song is harmonic in structure. It is interesting to note the overlapping of phrases in the fifth and sixth measures, the latter introducing a new rhythmic unit. Progression is chiefly by major thirds and each phrase has a descending trend. The change of tempo occurred in all the renditions and resembles other songs of the group. Shrill, sharp yells followed the performance, the final note being given its indicated time and the yells following in the same time as the notes in the connective phrase, introduced between the renditions of the song.

Fish Dance

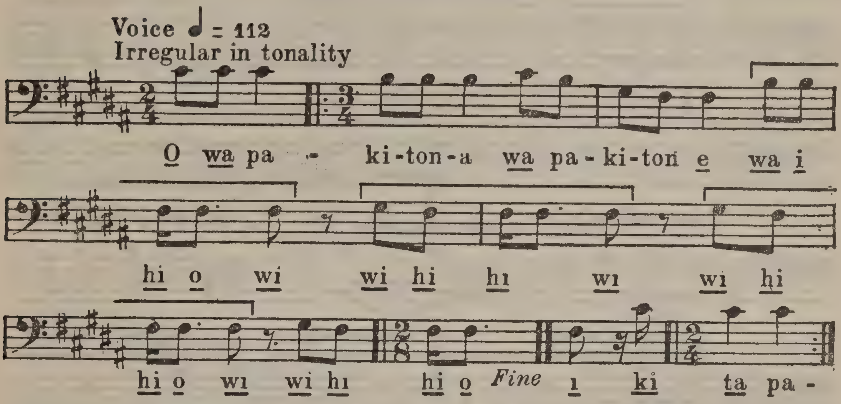
Origin.—In explaining this dance Pigeon said, "When the day is warm this fish (sunfish) stays under the deadheads, under water. When the weather is very hot he comes out and acts as the people do in this dance. He goes away somewhere and then they start to sing."

Action.—This dance is performed by men and women in a slightly stooping posture, with arms moving slowly like fins. They squat on the ground, continuing to move their arms with a finlike motion and turning their heads to one side; they also move forward dragging one leg at full length behind them.

No. 116. Fish Dance Song

(Catalogue No. 1827)

Recorded by Pigeon


Voice ♩ = 112
Irregular in tonality
O wa pa - ki-ton-a wa pa-ki-ton e wa i
hi o wi wi hi hi wi wi hi
hi o wi wi hi hi o Fine i ki ta pa -

TRANSLATION

Pa′kitonä′ (open mouth)

Analysis.—The primitive character of this melody is shown in its structure. The song is based upon two intervals of a whole tone, these being the intervals between B and C sharp, and between F sharp and G sharp. These comprise all except three of the intervals, the remainder comprising two fourths and one minor third. While F sharp occurs in a majority of the measures it is not regarded as the keynote because of the peculiar sequence of tones. Two pairs of renditions were recorded, each followed by sharp yells. In this and in No. 117 meaningless syllables are underscored.

Frog Dance

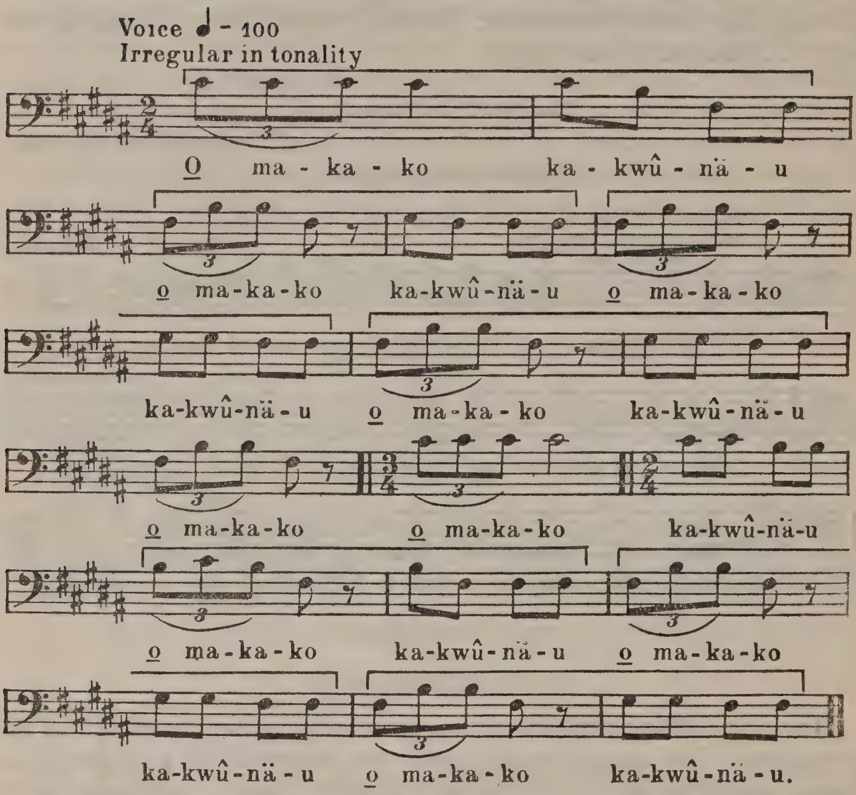
Origin.—Long ago an Indian who was going close to a lake saw a frog's head above the water. When the frog saw the man he started to run right on top of the water, then he dived and sang, and appeared above the water farther along. The man learned the song from the frog. This dance was never used for any purpose except pleasure.

Action.—In this dance the hands are used like paws and the men and women dancers assume a squatting position.

No. 117. Frog Dance Song

(Catalogue No. 1828)

Recorded by Pigeon


Voice ♩ = 100
Irregular in tonality
O ma - ka - ko ka - kwû - nä - u
o ma-ka-ko ka-kwû-nä-u o ma-ka-ko
ka-kwû-nä-u o ma-ka-ko ka-kwû-nä-u
o ma-ka-ko o ma-ka-ko ka-kwû-nä-u
o ma-ka-ko ka-kwû-nä-u o ma-ka-ko
ka-kwû-nä-u o ma-ka-ko ka-kwû-nä-u.

TRANSLATION

Mama′kako (frog) kakwû′näu (jumps)

Analysis.—The structure of this melody is the same as that of the song next preceding, but the melody is less fluttering and the song consists almost entirely of repetitions of the rhythmic unit. This unit is longer than in the fish dance and consists of eighth notes except for the quarter note in the first measure. The principal intervals in the song are the whole tones between F sharp and G sharp and between B and C sharp. The performance ended with a short note followed by sharp yells. The first syllable of the first word was omitted in singing.

Crawfish Dance

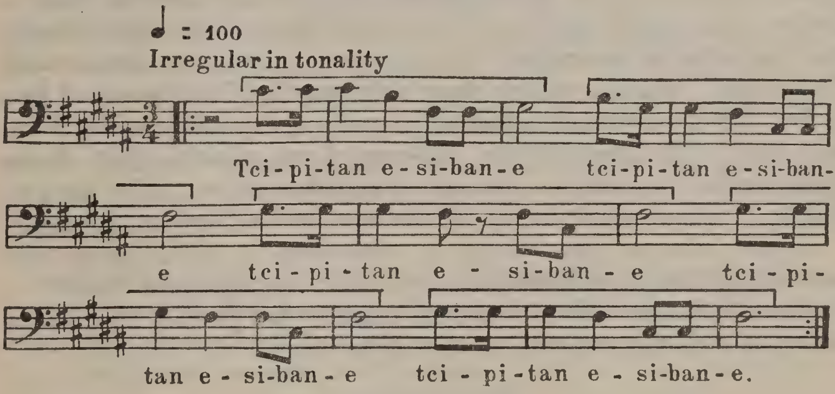
Origin.—This dance is founded on a folk story which is familiar in many tribes. The same story, with its song, was recorded among the Chippewa (Bull. 53, p. 305 and Song 180). The Menominee version differs only in details which are not important. Pigeon relates the story as follows: A coon was walking on the bank of a river and a crawfish, going that way, was carrying a little crawfish on its back. The coon lay down, pretending that he was dead, and the crawfish, after looking at him closely, went home and told all the people in the crawfish village that the coon was dead. They came in large numbers and gathered around the coon. The first crawfish took out his knife (thrust out his claws) saying, "Now we will make fun of that coon." They all pinched the coon with their claws and when they pinched very hard he moved a little. They got this song when the coon moved.

Action.—During this dance the men and women dancers use their hands like the claws of the crawfish, pinching each other and the men at the drum. The action is humorous but not rough and the dance is the occasion of much merriment.[98]

No. 118. Crawfish Dance Song

(Catalogue No. 1832)

Recorded by Pigeon


♩ = 100
Irregular in tonality
Tci-pi-tan e-si-ban-e tci-pi-tan e-si-ban-
e tci-pi-tan e-si-ban-e tci-pi-
tan e-si-ban-e tci-pi-tan e-si-ban-e.

TRANSLATION

Tci'pitan (he is startled); e'siban (coon)

Analysis.—Almost half the intervals in this song are fourths, an interval associated with motion and suggesting the activity of the crawfish. All the phases are descending in trend with an ascending interval at the close which suggests a query. Two pairs of renditions were recorded, both containing the indicated change in tempo.

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[98] A Winnebago informant said: "The Menominee have the crawfish dance in the spring when the frogs wake up. Nature wakes them up and the Indians take this as a sign of spring. The Menominee have this dance and a feast to show their thanks."

Owl Dance

Origin.—This dance is founded on a legend concerning the first gift of medicine to the Indians, by which they were able to secure success in all their undertakings. (See p. 58.) This gift of medicine came from an owl.

Action.—Men and women unite in this dance, advancing around the drum, stooping down and peering through "spectacles" made by touching the tips of thumb and second finger and holding these hoops before their eyes. These suggest the eyes of an owl.

The songs of this dance are Nos. 26 and 27.

SOCIAL DANCES

Other dances seen at this time included dances said to have been received from Manabus, especially that which he compelled his grandmother to dance before he allowed her to partake of the first game he killed. There were old Menominee war dances and modern dances adopted from other tribes. Among the latter were part of the green-corn dance; the "snake dance," in which the dancers follow a leader in an erratic path; the "friendship dance," in which couples face each other in a dignified "round dance"; also a new dance called "fortynine," which is said to have originated in Oklahoma and said to be "like the old scalp dances but made up by soldiers about the late war." The music of the last-named was pleasing, but all the songs seemed to have been learned from other tribes. Like the preceding, it was a social dance, the dancers moving around the drum.

In the following year (1929) an afternoon of social dances was attended at Zoar, the accompanying drum being shown in Plate 27, *c*. Under this drum a hollow had been made in the ground, this hollow acting as a resonator for the sound of the drum.

WAR SONGS

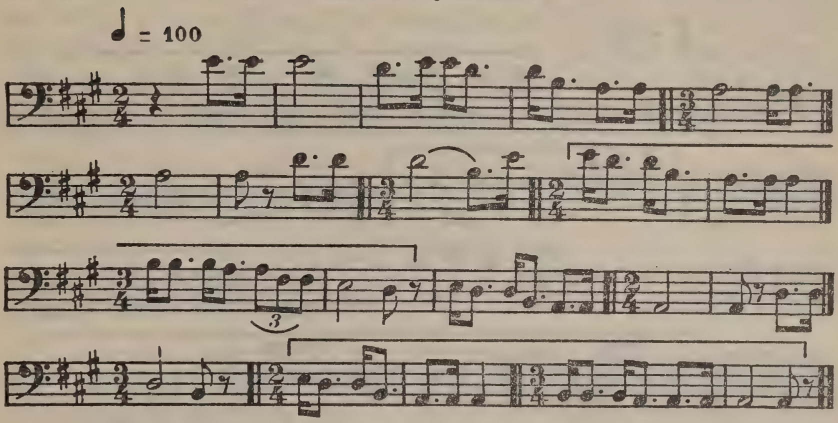
Four classes of war songs were recorded among the Menominee, (1) songs of individual warriors, (2) general war songs, (3) songs connected with Black Hawk, and (4) songs connected with the service of members of the Menominee tribe in the Civil War. The Menominee appear to have composed no songs concerning the last war. The war customs of the Menominee were similar to those of other tribes of the region and are not considered in this paper.

Two songs of an individual warrior belonged to Pawa'kone (Falling Feathers, as from a bird molting) who was the singer's great-grandfather. The meaning of the words of the next song is not known.

No. 119. Pawakone's War Song (a)

(Catalogue No. 1525)

Recorded by PIGEON



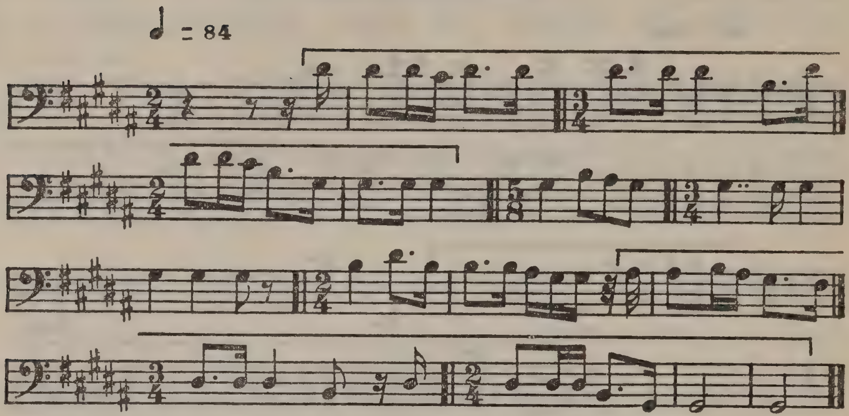
Analysis.—This song, like several others in the present series, has a compass of 12 tones, beginning on the highest and ending on the lowest tone of the compass. It is a pleasing melody, with the slightly jerky rhythm noted in many Indian war songs. The rhythm contains many occurrences of a sixteenth note followed by a dotted eighth, and it is interesting to note the variety produced by the use of this simple phrase in various combinations. The tone material is that of the first 5-toned scale in which the third and seventh above the keynote are absent.

It is still the custom for warriors to rise and dance when their songs are sung, and if Pawakone were living he would follow the custom when the men at the drum begin the next song. The words consist in a repetition of the term for "warrior."

No. 120. Pawakone's War Song (b)

(Catalogue No. 1526)

Recorded by Pigeon



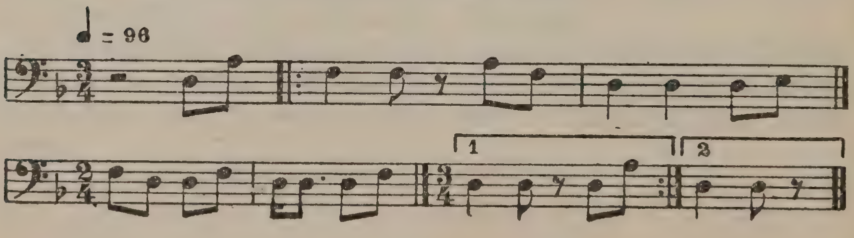
Analysis.—This has the same compass as the song next preceding but contains three instead of four periods. The first and last have the same rhythm, while the middle period contains none of the count divisions which occur in the others. The song contains no interval larger than a major third and includes all the tones of the octave except the sixth and seventh.

The Menominee warrior believed in two sources of help and protection. One was his personal medicine (described in connection with Songs 122 and 123) and the other was the war bundle (pp. 69–74). The next song refers to two kinds of owls whose skins were placed in a war bundle. The owls are represented as "eating together," which indicates that they were ready to unite their power for the protection of the owner of the bundle. This song was sung "from time to time during a battle" to increase the power of the war bundle. It was learned by Peter Fish from his father, when he was a child. It is said that "war medicine" was usually obtained from birds and the fetish was a bird or a part of a bird. This is the first of the general war songs.

No. 121. War Song Concerning the Owls

(Catalogue No. 1615)

Recorded by Peter Fish



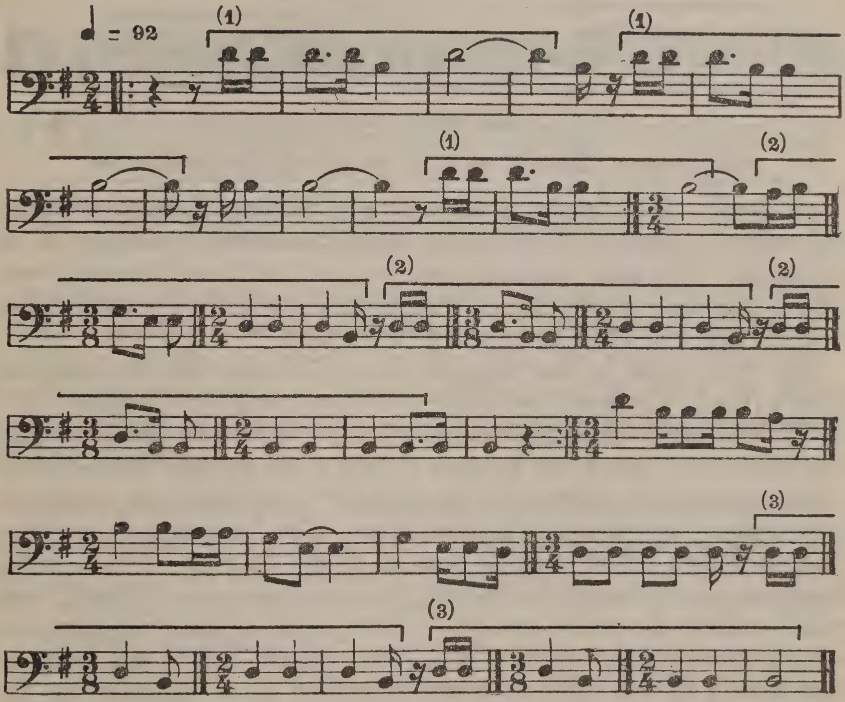
Analysis.—Attention is directed to the second note of the second measure in this song. If this were an eighth note we should have a repetition of the first phrase, but the quarter note leads forward to the succeeding phrase, thus giving strength and interest to the melody. The structure of the song is harmonic and the tone material comprises the minor triad and second. The melody is pleasing and rhythmic, its repetitions compensating for its brevity.

Men and women danced in a lively manner during the next song. The words have been forgotten.

No. 122. War Dance Song

(Catalogue No. 1586)

Recorded by Cawunipinas



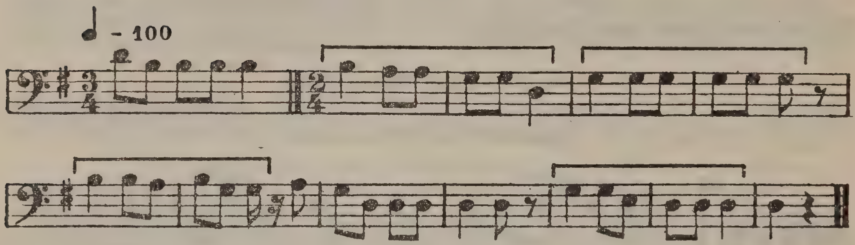
Analysis.—Three rhythmic units occur in this song, the resemblance between them being of unusual interest. Except for unimportant tones, the only part of the song not included in these units is that occurring after the repeated portion and containing no count divisions like those of the unit. The song has a compass of 10 tones and is based on the fourth 5-toned scale. Progression is chiefly by minor thirds.

The history of the Menominee tribe shows that in the early days they were alternately under French and English rule. The next song is very old and its history is forgotten. The Menominee joined the British in the war of 1812–14,[99] and the song may have originated at that time, the present words being added many years later by someone lacking in historical knowledge.

No. 123. "The Queen of England"

(Catalogue No. 1627)

Recorded by Agnes Sullivan



FREE TRANSLATION

The Queen of England wants us to fight against her enemies

Analysis.—The descent of an octave in the first three measures of this song is unusual, and the rhythm is somewhat miltiary in its precision. The song contains the tones of the fourth 5-toned scale and is harmonic in structure. Progression is chiefly by whole tones with the interval of a fourth next in frequency.

The third class of war songs is connected with the wars against Black Hawk, a subordinate chief of the Sauk and Fox Indians. According to Mrs. Agnes Sullivan (pl. 8, *b*), a woman of advanced age, the white men asked the Indians to join them against Black Hawk, and she recorded a song with the words, "The white man points his pipe at me," referring to this invitation. The Menominee, however, had their own provocation to war, as Black Hawk's warriors killed some members of that tribe in 1831, the year before the "Black Hawk war" against the white settlers.[1] They boast of their victories, one song containing the words "Mita′mika (Black Hawk) ran away so fast that he left his children (warriors) behind him." Another has the words, "Black Hawk threw away his daughter and we took her alive." In explanation it was said that Black Hawk's daughter was "played out" and her father told her to face the enemy, being sure they would not kill her. Two other songs concerning women captives were recorded, one of which is here presented.

The man who recorded the next song said that he learned it when a young man and that his grandfather was in the war against Black Hawk. A woman belonging to Black Hawk's band was taken captive and the following song was composed by the warriors when they were bringing her to their camp. She afterwards married a Menominee and lived in that tribe the rest of her life.

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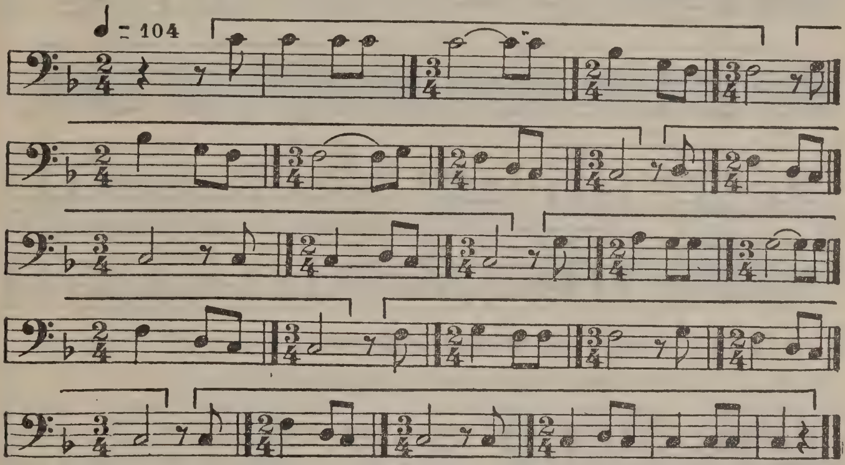
[99] Hoffman, the Menomini Indians, p. 19.

[1] Handbook of American Indians, pt. 1, p. 151.

No. 124. Song Concerning a Captive Woman

(Catalogue No. 1587)

Recorded by Cawunipinas



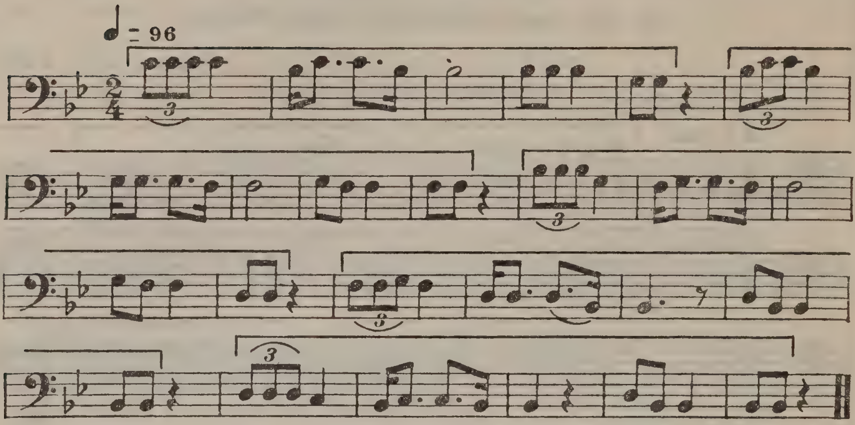
Analysis.—This song is not in 5–4 time, although double and triple measures frequently occur in succession. There is an initial accent in these measures. A portion of the song lies above and a portion below the keynote. The song is major in tonality, contains all the degrees of the octave except the seventh, and progresses chiefly by whole tones.

History states that Black Hawk died in Iowa in 1838, but the next song asserts that he was killed by a Menominee. It is possible that the song may have been imperfectly translated and was intended to refer to one of Black Hawk's warriors, or it may be an exaggeration of a victory over Black Hawk.

No. 125. Song of Victory Over Black Hawk

(Catalogue No. 1589)

Recorded by CAWUNIPINAS



FREE TRANSLATION

I bring Black Hawk's scalp home with me

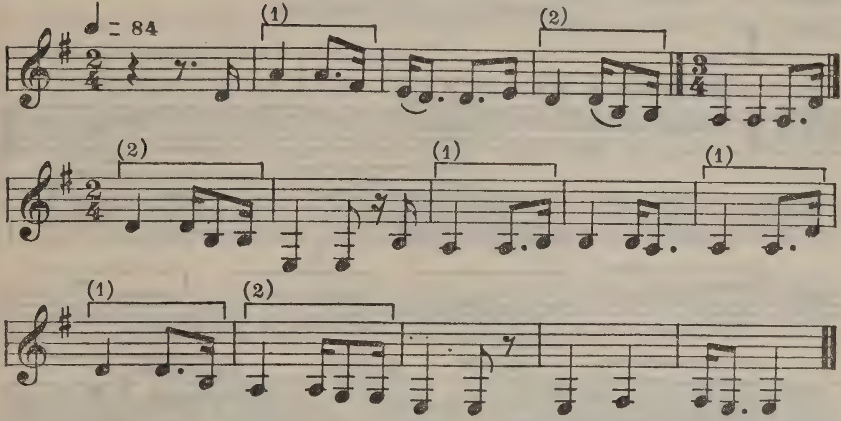
Analysis.—The rhythmic form of this song consists of five occurrences of the rhythmic unit. The eighth notes at the end of each unit are interesting, as they give a crispness to the song. In tonality this melody is major, containing the tones of the fourth 5-toned scale. Progression is chiefly by whole tones. The song contains no change of measure lengths, which is unusual in the present series.

The next is a dancing song, and after singing it the Indians pointed their spiked war clubs toward the south, where Black Hawk lived. John V. Satterlee, the interpreter, said that he heard this song when a young man, showing that it was used and connected with Black Hawk long after his death.

No. 126. War Song

(Catalogue No. 1625)

Recorded by Agnes Sullivan



Analysis.—This is a particularly interesting melody, beginning on the highest tone of its compass of 11 tones and descending to the lowest tone of the compass in the seventh measure. The melody then ascends a seventh and descends to the keynote, which is the final tone. Attention is directed to a comparison of the rhythmic units, the dotted eighth in the first unit being divided into two sixteenths and an eighth in the second unit. The principal ascending intervals consist of two fifths and two fourths. The descending intervals contain no progression larger than a minor third. The song is minor in tonality and contains all the tones of the octave except the sixth.

The fourth class of war songs comprises those which are connected with Menominee in the Civil War. It is said that 125 Menominees enlisted for the Civil War and that one-third of the number were killed in battle or died in hospitals.[2] The member of the tribe who acted as recruiting officer for the United States Army was Joseph G. Gauthier, grandfather of Frank S. Gauthier. He was a son of Chief Toma's sister and was in the employ of the United States Government for more than 50 years. (Cf. footnote, p. 24.)

Among the Menominee who served in the Civil War was Cawunipinas (pl. 11, *b*), who asked to be photographed wearing his G. A. R. badge.

Several songs concerning the enlistment of Menominee in the Civil War were recorded, one containing the words, "The white man came and took the Indians." Only one of this group is presented.

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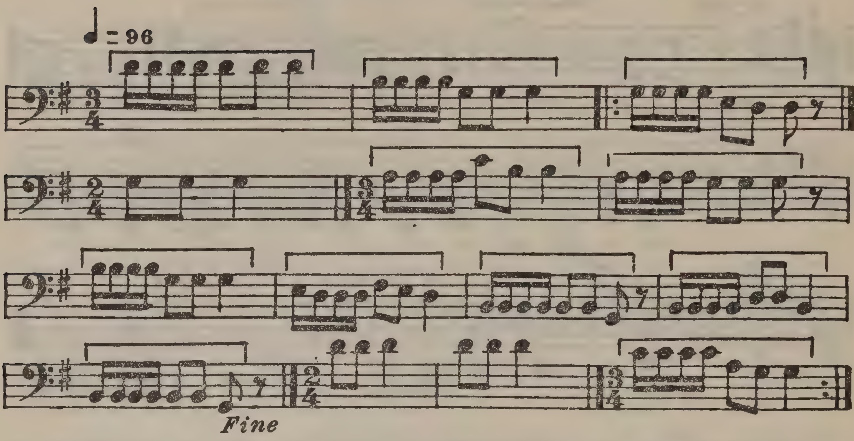
[2] The Upper Mississippi, by George Gale, op. cit., p. 195.

No. 127. Song of Enlistment in the Civil War

(Catalogue No. 1593)

Recorded by CAWUNIPINAS



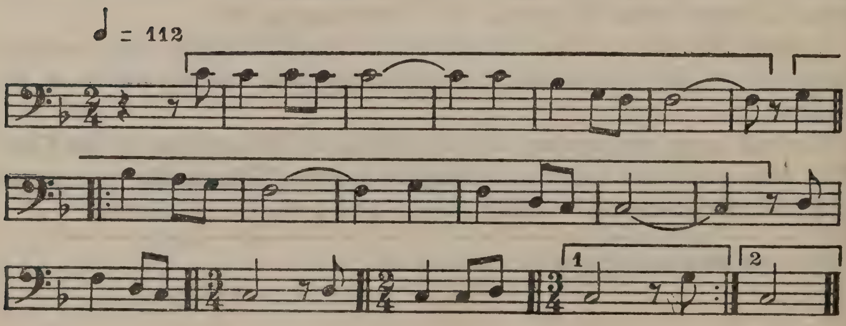
Analysis.—The first three phrases of this song are framed by the descending octave on D and the remainder of the song by the descending octave on G, thus completing its compass of 10 tones. It is a particularly lively melody which might inspire the Indians in their great undertaking.

Cawunipinas said that he attributed his safe return from the Civil War to the fact that, in accordance with a dream, he carried the feathers of a bird called the "striker" (papa'ksikeu). He said this bird is not large but is very swift and kills with one blow of its wings, even killing ducks in this manner. He carried some feathers from the tail of this bird for his protection and in the thickest battle he "could not be hit." The next song was sung in a large gathering on his return, the people dancing to the song.

No. 128. Song of Protection During the Civil War (a)

(Catalogue No. 1590)

Recorded by CAWUNIPINAS



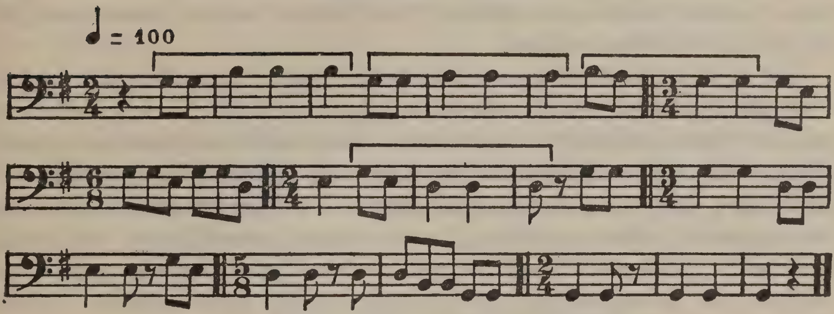
Analysis.—This song contains three periods, the first and second being alike, while the third contains an interesting triple measure which gives variety to the rhythm. The song contains no change of measure lengths. It has a compass of eight tones, lying partly above and partly below the keynote.

A Menominee named Kapo′sa, who served in the Civil War, carried the feathers of several birds and attributed his safe return to the protection of this fetish. The birds were the eagle, the "white eagle," buzzard, and other large birds.

No. 129. Song of Protection During the Civil War (b)

(Catalogue No. 1571)

Recorded by Amab



FREE TRANSLATION

All the powerful birds like me and gave me this song

Analysis.—In this song we find a more varied rhythm than in the preceding, although there is a resemblance in the occurrence of two unaccented eighth notes on the final count of the measure. The song has a compass of 10 tones, ascending to the highest tone of the compass. It contains the tones of the fourth 5-toned scale; the keynote is prominent, and the structure is melodic with harmonic framework.

A similar song, not transcribed, contains the words "Raven knows me as manito," probably meaning that the raven recognized his equality in "spirit power."

MOCCASIN GAME SONGS

It is the belief of the Menominee that the moccasin game was given to them by Manabus. The manner of playing the game is the same as among the Chippewa,[3] the players being divided into two opposing sides and one member of each side hiding four bullets under four moccasins while his assistants sing and one of them beats a hand drum. One of the bullets is marked and the game consists in guessing the location of the marked bullet.

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[3] Cf. Bulletin 53, Bur. Amer. Ethn., pp. 207, 210–213.

The moccasin game is never played as a dream obligation, like the bowl-and-dice game and lacrosse, but is sometimes played at the termination of the period of mourning for a relative who was fond of the game. A son may hold a game for his father, or a father may hold it for his son, or it may be held for any relative. David Amab said that he once played in a moccasin game given by a woman for her deceased father. The woman's name was Wapûno′mita′mo. The time was winter and the game was held in her house with four men on each side, one to hide the bullets and the others to sing and drum. If such a game is held in summer, it is played out of doors near the burial place of the deceased.

The person who institutes a "memorial game" provides gifts for the successful players, usually consisting of a suit of clothes for the leader and lengths of calico for the others. He or she also provides a feast, after which a speech is made by some one selected for the purpose, explaining the reason for the gathering. The players are divided into two opposing sides and the game is played according to the usual custom. At its conclusion the person who instituted the game distributes the prizes and thanks the players for their services. After this event the family and friends refrain from outward expression of grief and do not talk of the deceased.

The score of a moccasin game is kept by means of small sticks, 10 being required to win a game. The wives and friends of the players dance to bring good luck and receive a share of the wagered articles from those whom they are supposed to have assisted in this manner.

The following incident, related by Mitchell Beaupre, shows the manner in which a moccasin game was regarded in the old days. There was to be a moccasin game between the Menominee and another tribe and Wecawanakwut, the juggler (see pp. 98, 99), was to represent the Menominee. Before the game he met the opposing player. Wecawanakwût plucked a weed, put it in the palm of his hand and rolled it with the other hand, then put it in his mouth and chewed it. After chewing it a few moments he spat it on the ground where it turned into a green snake and wriggled away. Wecawanakwut said to the people, "Do not go near it nor kill it or you will have bad luck." Then he said to the opposing player, "Now, my friend, you can't beat that. I'll show you who will beat this game." They began the moccasin game as soon as Wecawanakwut could go home and get his bullets. He won, and divided the wager among his relatives, giving 15 yards of calico to his cousin, Beaupre's mother, and a pair of blankets to another cousin. There was a long pair of beaded moccasins and Wecawanakwut, knowing Beaupre's father to be a tall man, stood up and said, "Where's Beaupre? Tell him to come and get these long moccasins." The relatives of a successful moccasin player had many nice clothes, quilts, and blankets as their part of his winnings in the game.

Wecawanakwut refused to sell the trick about the snake, saying, "I got that trick in a dream and was told to use it myself and not to sell it to anybody."

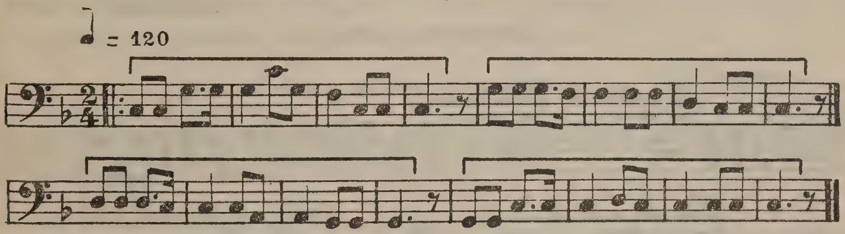
The player hiding the bullets has an assistant who sings and pounds on a drum while the hiding is in progress, or he may have more than one assistant if he desires. Certain songs may be sung by either side, while others belong only to the side which is hiding the bullets. Thus a song (not transcribed) contains the words "That young man on the opposite side, I make him guess wrong." The intention of such a song is to confuse the player who is trying to guess the location of the marked bullet.

The first song of this group would be sung by the side which is hiding the bullets. The words may refer to a tradition noted among the Chippewa (Bull. 53, pp. 210, 211) in which a man was told in his dream that he would find four bullets hidden in the woods and that they would bring him success. The Chippewa sometimes placed their bullets in the water at the edge of a lake to insure success.

No. 130. "I Will Hide My Bullet"

(Catalogue No. 1566)

Recorded by AMAB



FREE TRANSLATION

I will hide my bullet in the ground so no one can find it

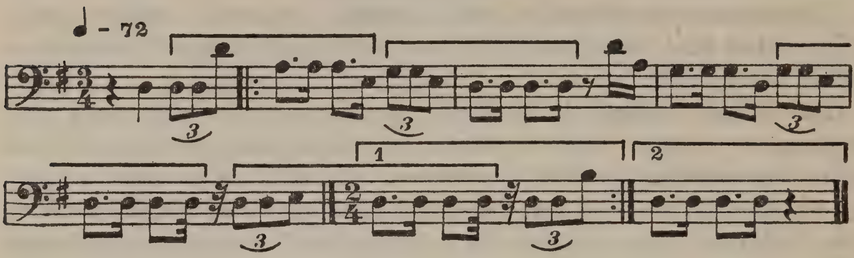
Analysis.—This song consists of four rhythmic periods. The melody moves freely and opens with an ascent of an octave in two intervals, followed by a descent to the original tone accomplished in three intervals. The second phrase comprises a descent from G to C and the third continues the descent to G, the final phrase returning to the initial tone of the song. The tones occurring most frequently are C and G, but the sequence of tones suggests F as the keynote. The third above that tone occurs only in the third phrase.

The next song can be sung by either side and is general in character.

No. 131. "I will beat you"

(Catalogue No. 1540)

Recorded by Pigeon



FREE TRANSLATION

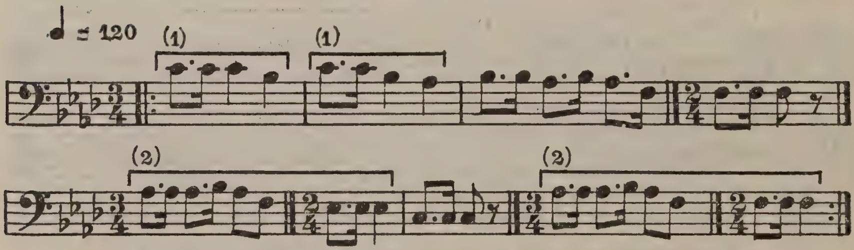
I will beat you anyway. You are not smart enough.

Analysis.—The only tones occurring in this song are G, A, D, and E, and the tone G is indicated as the keynote. The ascent of an octave at the opening was changed to a major sixth in the repetition of the melody. The repetitions of the rhythmic unit are continuous except for the break that frequently occurs about midway through the song. It is a lively melody, with an unusual frequency of the interval of a fourth.

No. 132. Moccasin Game Song (a)

(Catalogue No. 1565)

Recorded by Amab

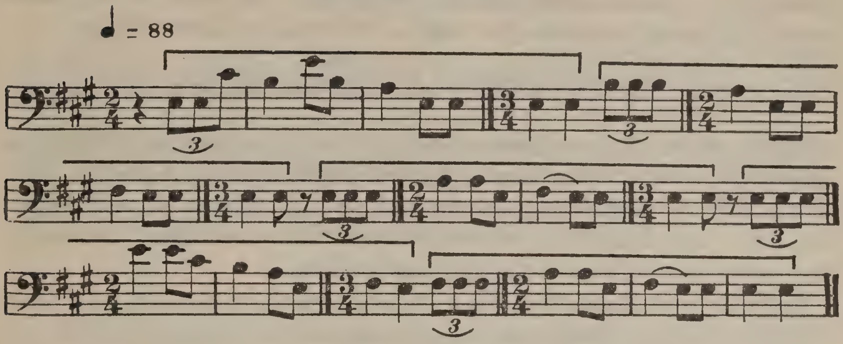


Analysis.—Every measure in this song begins with a dotted eighth note, yet the rhythm is varied and interesting. Attention is directed to a comparison between the two rhythmic units and the phrase contained in the third and fourth measures which differs from both. It is also interesting to note the recurrent phrase in the fourth and seventh measures, each being followed by a short rest. The tones are those of the minor triad and fourth and the intervals comprise 13 whole tones, 5 minor thirds, and 1 minor sixth.

No. 133. Moccasin Game Song (b)

(Catalogue No. 1632)

Recorded by Mocihat



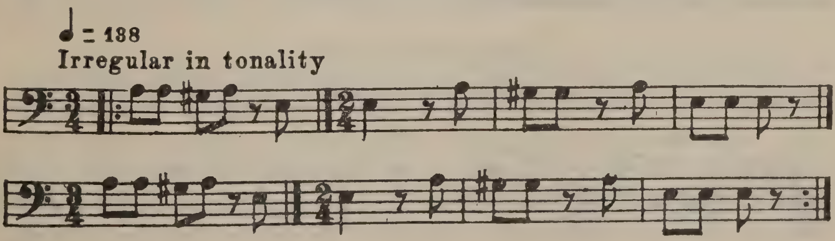
Analysis.—This song begins and ends on E, which is the lowest tone in the song and appears in all except two measures. In these measures E occurs in the upper octave. This insistence upon one tone suggests the concentration which was so important to success in the moccasin game. Five repetitions of the rhythmic unit comprise the entire song. It is interesting to note the ascent of an octave within three intervals at the opening of the song and in one interval, midway the length of the song. The tone material is that of the fourth 5-toned scale.

The final song of the group is very old. Its owner is said to have used a set of bullets revealed to him in a dream. The words, not translated, concerned the hiding of the bullets.

No. 134. Moccasin Game Song (c)

(Catalogue No. 1640)

Recorded by Okimase



Analysis.—This song resembles three of the Ute hand-game songs (Bull. 75, Nos. 96, 97, 98) and several of the Pawnee hand-game songs. It is not a distinct melody, but is exclamatory in style with short frequent rests. The melody contains only three tones and its interest lies in the rhythm, made more effective by the change from triple to double time. The song is classified as irregular in tonality and progresses only by fourths and semitones.

Four other moccasin-game songs were recorded and transcribed. In one of these the player is compared to a house mouse, which is considered a particularly stealthy animal. The song is addressed to the player and contains the words, "Mouse, you are winning."

FLUTE MUSIC AND LOVE SONGS

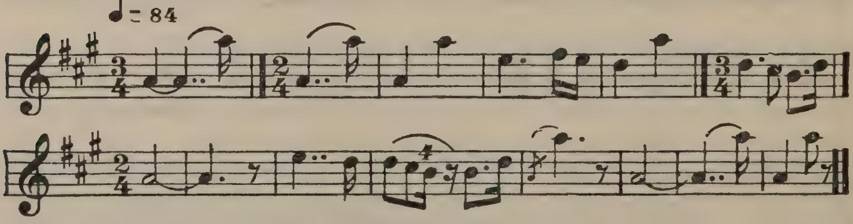
The flute used by the Menominee is of wood and similar in construction to the wooden flute used by other tribes (see p. 11 and pl. 7, *a*). It was used as a courting instrument and an informant said that a man who played the flute always carried "love medicine," indicating that magic was called to the aid of his music.

An intelligent Menominee said, "Long ago there was a kind of singing which had no words and was in imitation of the flute. This was intended as a love song and it was different from any other kind of singing." Another stated that the use of words in such singing (or vocalization) came later, and that the love song with words arose in this manner. Both Chippewa and Menominee use a peculiar nasal tone in singing love songs which is different from that used in any other class of songs. This is not pleasing to members of our race, but is supposed to be an imitation of the flute.

Four records of flute playing were recorded, two by Mocihat and two by Okimase, and each player "sang" one of his performances, adding words to the melody he had played on the flute. A comparison of Flute Melody No. 1 and Song No. 135 shows a resemblance, though they are not identical in every respect. It would be difficult to sing the exact tones played on a flute but this represents an attempt to do so. The song corresponding to Flute Melody No. 3 was not transcribed. These records of flute playing were made possible by the courtesy of John V. Satterlee, who lent the flute and secured the services of skillful performers.

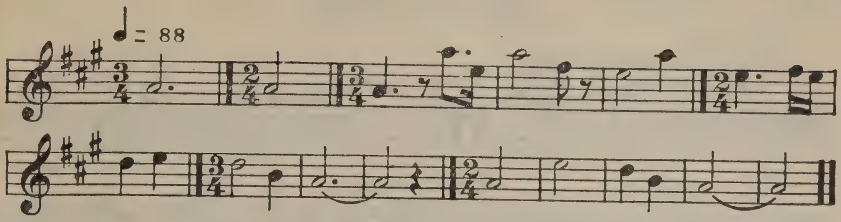
FLUTE MELODY No. 1

Recorded by MOCIHAT



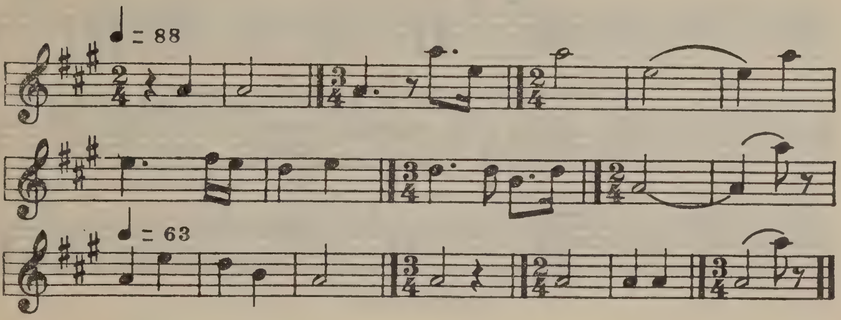
Flute Melody No. 2

Recorded by Mocihat



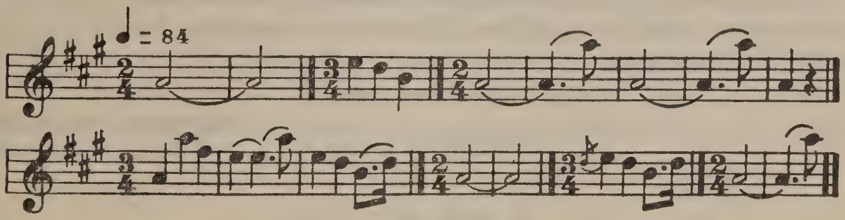
Flute Melody No. 3

Recorded by Okimase



Flute Melody No. 4

Recorded by Okimase



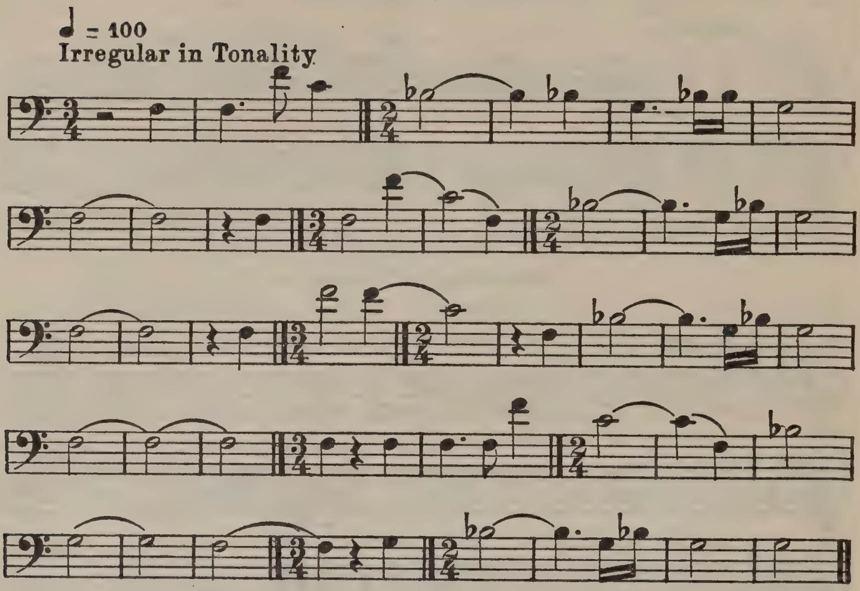
Analysis.—On examining the transcriptions of the flute melodies we note that they contain all the tones of the octave except the seventh. They have a compass of eight tones, beginning with A (second space, treble clef) and extending upward. The tones occurring most frequently are the fundamental and its simplest upper partials or overtones. Generally speaking, the intonation is excellent and the intervals clearly given.

A collective analysis of the following love songs is presented on page 212.

No. 135. Love Song (a)

(Catalogue No. 1630)

Recorded by MOCIHAT



TRANSLATION

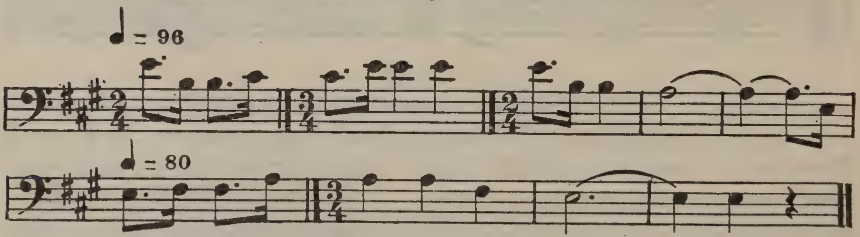
I will keep on courting until morning

The words of the next song are taunting in character. Similar words were found in one of the Chippewa love songs but have not been noted in other tribes.

No. 136. Love Song (b)

(Catalogue No. 1631)

Recorded by MOCIHAT



FREE TRANSLATION

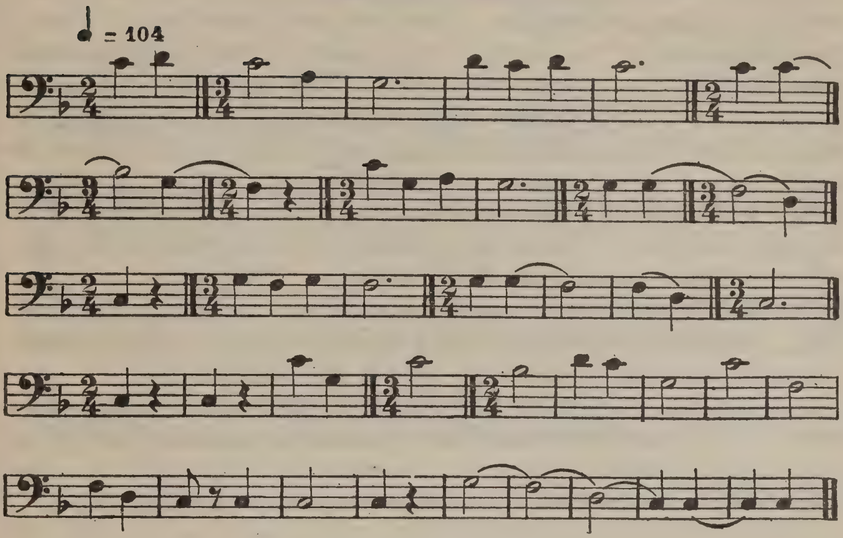
You had better go home, your mother loves you so much

The mention of weeping occurs only in love songs, which were closely associated with intoxication.

No. 137. Love Song (c)

(Catalogue No. 1542)

Recorded by PIGEON



FREE TRANSLATION

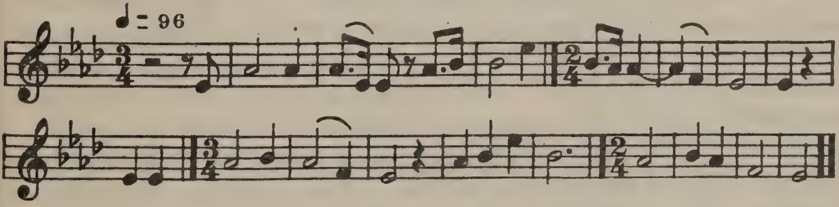
Do not weep for me, my sweetheart, for you will see me in the springtime

The next song is a Menominee version of a Chippewa song which was recorded in 1910 at Lac du Flambeau, Wis. (Bull. 53, No. 112.) The words of the Menominee song were not translated, but the Chippewa song is that of a mother who asks that her son be permitted to marry the daughter of Bugac and promises that he will give her brass kettle as a wedding gift to his bride.

No. 138. Love Song (d)

(Catalogue No. 1624)

Recorded by AGNES SULLIVAN



Two additional love songs were recorded and transcribed, one having the words, "Oh, how that girl loves me—the one I am secretly courting." The other song, said to be very old, was addressed to his sweetheart by a young man who was dying. The words of the latter song were, "At some future time you will think of me and you will cry, my sweetheart."

Analysis.—The six love songs recorded by the Menominee have two outstanding peculiarities. First and most important of these is the prominence of the interval of a fourth, found to characterize songs pertaining to animals and birds. This interval comprises 37 (22 per cent) of the intervals in the love songs. As a second peculiarity we note that an unusually large part of each melody is on the upper tones of the compass. The subdominant is more prominent than in a majority of Menominee songs and many of the progressions are sung glissando. The tempo of these, as of Chippewa love songs, is slower than in a majority of other songs. Four of the love songs are on the fourth 5-toned scale, and only one contains a rhythmic unit. Attention is directed to No. 136, which consists of two phrases, the second seeming to answer the first in a pleasing manner.

It is difficult for Indians to keep from laughter when recording love songs, and it is probable that No. 135 would have ended on F if the singer had not been overcome with amusement. The song, however, is transcribed as sung and classified as irregular in tonality.

LULLABIES

The sound of a mother soothing a child is not dignified as a "song" by the Indians. In some instances this sound, or crooning, has been found to be formless, there being no repeated phrases in a long period of recording. It appears that a distinct, repeated melody for soothing a child is gradual in its development. It is different in its origin from other songs which are received in dreams or composed as a conscious act. Pleasurable phrases may be repeated, and a woman may adopt or imitate fragments of melody which she hears another woman sing until the song takes a definite form. Such a melody of the Chippewa is presented as No. 149 in Bulletin 45, and a version of the same song occurs as No. 127 in Bulletin 53, the two being recorded on widely separated reservations. The first Menominee lullaby resembles this and may be another version of the same song.

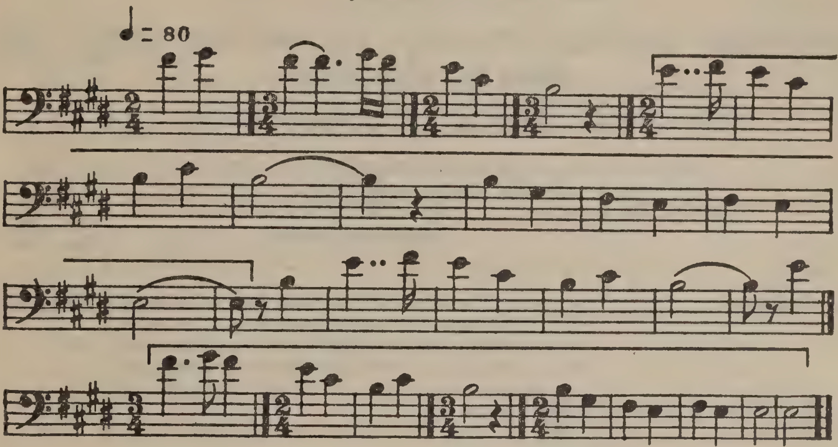
The Menominee women who recorded these lullabies used a peculiar mannerism, consisting in a slight upward glissando when releasing a tone before a rest. This can not be indicated in the transcription.

Between the renditions of the next song Mrs. Laughrey said, "Be still, my child, or the owl will get you," thus imitating the action of a mother when singing the song to a child.

No. 139. Lullaby (a)

(Catalogue No. 1634)

Recorded by Katherine Laughrey

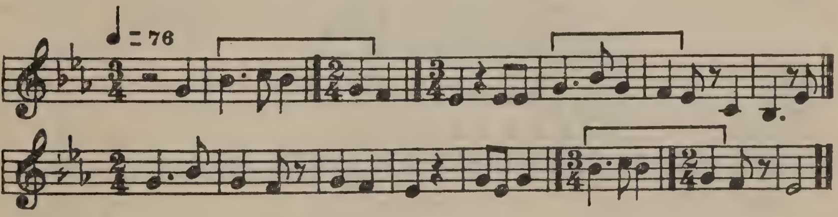


Analysis.—This and the song next following will be analyzed together as they have many characteristics in common. Both are based on the fourth 5-toned scale, progress chiefly by whole tones, and end on the keynote. The phrases in each have a descending trend. The low tone at the close of this song was sung distinctly. Although this song has so extended a compass, it is the gentler and more soothing of the two melodies. Attention is directed to the seventh and eighth measures in the second lullaby in which the progressions are the same as in the rhythmic unit, but the phrase is in double instead of triple time. Such changes of accent are interesting and give character to the song.

No. 140. Lullaby (b)

(Catalogue No. 1629)

Recorded by Agnes Sullivan



MELODIC AND RHYTHMIC ANALYSIS OF SONGS BY SERIAL NUMBERS

MELODIC ANALYSIS

TABLE 1.—TONALITY

	Serial numbers of songs	Number	Per cent
Major tonality	1, 4, 6, 8, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 22, 23, 28, 29, 30, 32, 33, 34, 35, 36, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 55, 56, 57, 58, 59, 60, 62, 63, 64, 65, 66, 70, 72, 74, 75, 76, 77, 78, 79, 80, 81, 85, 87, 93, 94, 95, 96, 97, 101, 102, 103, 104, 107, 109, 111, 112, 114, 115, 122, 123, 124, 125, 127, 128, 129, 130, 133, 136, 137, 139, 140.	93	*66*
Minor tonality	2, 3, 9, 21, 24, 25, 27, 31, 37, 67, 73, 86, 90, 91, 92, 98, 99, 100, 105, 106, 120, 121, 126, 132.	24	*17*
Both major and minor	7, 54	2	*1*
Third lacking	5, 61, 68, 84, 88, 108, 110, 113, 119, 131, 138	11	*8*
Irregular	26, 69, 71, 82, 83, 116, 117, 118, 134, 135	10	*7*
Total		140	

TABLE 2.—FIRST NOTE OF SONG—ITS RELATION TO KEYNOTE

	Serial numbers of songs	Number	Per cent
Beginning on the—			
Twelfth	1, 2, 3, 15, 38, 39, 70, 75, 99, 119, 120	11	*9*
Eleventh	73, 90, 91	3	*2*
Tenth	79, 101	2	*1*
Ninth	6, 11, 12, 16, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 52, 53, 54, 61, 62, 64, 65, 66, 68, 93, 103, 104, 106, 107, 125, 139.	31	*21*
Octave	10, 14, 28, 51, 55, 59, 87, 92, 97, 98, 100, 105, 129	13	*9*
Seventh	56, 86, 112, 126	4	*3*
Sixth	7, 13, 78, 94, 108	5	*3*
Fifth	4, 5, 8, 19, 20, 21, 22, 24, 25, 27, 29, 31, 33, 34, 37, 57, 58, 60, 63, 72, 74, 76, 77, 84, 85, 88, 89, 95, 109, 114, 115, 122, 123, 124, 127, 128, 130, 131, 132, 133, 136, 137, 138.	43	*30*
Fourth	9	1	*1*
Third	17, 23, 80, 81, 96, 102, 140	7	*5*
Second	111, 113	2	*1*
Keynote	18, 30, 32, 35, 36, 67, 110, 121	8	*5*
Irregular	26, 69, 71, 82, 83, 116, 117, 118, 134, 135	10	*8*
Total		140	

MELODIC ANALYSIS—Continued

TABLE 3.—LAST NOTE OF SONG—ITS RELATION TO KEYNOTE

	Serial numbers of songs	Number	Per cent
Ending on the—			
Fifth	4, 5, 6, 7, 11, 12, 16, 18, 22, 28, 29, 32, 33, 34, 35, 36, 42, 43, 44, 45, 47, 48, 49, 50, 51, 52, 53, 56, 57, 63, 65, 67, 72, 74, 76, 78, 85, 86, 87, 88, 89, 91, 95, 101, 102, 104, 107, 108, 109, 111, 113, 123, 124, 128, 130, 131, 133, 136, 137, 138.	60	*43*
Third	17, 77, 80, 96, 122	5	*3*
Keynote	1, 2, 3, 8, 9, 10, 13, 14, 15, 19, 20, 21, 23, 24, 25, 27, 30, 31, 37, 38, 39, 40, 41, 46, 54, 55, 58, 59, 60, 61, 62, 64, 66, 68, 70, 73, 75, 79, 81, 84, 90, 92, 93, 94, 97, 98, 99, 100, 103, 105, 106, 110, 112, 114, 115, 119, 120, 121, 125, 126, 127, 129, 132, 139, 140.	65	*46*
Irregular	26, 69, 71, 82, 83, 116, 117, 118, 134, 135	10	*7*
Total		140	

TABLE 4.—LAST NOTE OF SONG—ITS RELATION TO COMPASS OF SONG

	Serial numbers of songs	Number	Per cent
Songs in which final note is—			
Lowest in song		120	*86*
Immediately preceded by—[1]			
Fourth below	10, 31, 71, 84, 118	5	*3*
Minor third below	58, 72	2	*1*
Whole tone below	9	1	*1*
Semitone below	103	1	*1*
Songs containing notes lower than final note—			
Fourth below	24, 37, 100, 110, 111, 130, 132	7	*5*
Minor third below	18, 23, 109	3	*2*
Whole tone below	135	1	*1*
Total		140	

[1] Songs 31, 58, 71, and 118 contain additional notes lower than the final note.

TABLE 5.—NUMBER OF TONES COMPRISING COMPASS OF SONG

	Serial numbers of songs	Number	Per cent
Compass of—			
13 tones	2, 42, 48, 52, 101	5	*3*
12 tones	1, 3, 6, 8, 9, 11, 12, 15, 16, 38, 39, 43, 44, 45, 47, 49, 50, 51, 53, 65, 70, 73, 75, 99, 104, 119, 120, 127.	28	*20*
11 tones	10, 28, 57, 67, 72, 77, 87, 90, 91, 100, 103, 106, 107, 110, 126, 130.	16	*11*
10 tones	40, 41, 54, 55, 56, 61, 66, 79, 86, 96, 97, 98, 122, 129, 139	15	*11*
9 tones	4, 7, 13, 46, 62, 64, 68, 69, 76, 78, 85, 89, 93, 94, 108, 111, 125, 137.	18	*13*
8 tones	5, 14, 17, 24, 29, 31, 32, 33, 34, 35, 36, 37, 59, 63, 74, 80, 84, 88, 92, 95, 105, 109, 113, 118, 123, 124, 128, 131, 132, 133, 135, 136, 138.	33	*24*
7 tones	23, 58, 71, 122	4	*3*
6 tones	18, 22, 102	3	*2*
5 tones	19, 20, 21, 25, 26, 27, 30, 60, 82, 83, 114, 115, 116, 117, 121, 140.	16	*11*
4 tones	34	1	*1*
3 tones	81	1	*1*
Total		140	

MELODIC ANALYSIS—Continued

TABLE 6.—TONE MATERIAL

	Serial numbers of songs	Number	Per cent
First 5-toned scale	113, 119	2	1
Second 5-toned scale	9, 90, 91	3	1
Fourth 5-toned scale	1, 6, 11, 13, 14, 15, 22, 23, 28, 29, 34, 35, 38, 41, 42, 43, 44, 45, 46, 51, 53, 57, 64, 70, 72, 74, 77, 79, 87, 89, 94, 96, 104, 107, 111, 122, 123, 125, 129, 133, 136, 137, 139, 140.	44	31
Major triad and 1 other tone	18, 19, 97, 102, 115, 130	6	4
Minor triad	27, 100	2	1
Minor triad and 1 other tone	24, 25, 92, 105, 114, 121, 132	7	5
Octave complete	3, 4, 17, 49, 55, 56, 63, 76, 78, 80, 103, 127	12	9
Octave complete except seventh	8, 20, 21, 32, 33, 36, 39, 40, 50, 52, 75, 93, 95, 101, 106, 124, 128.	17	12
Octave complete except seventh and 1 lower tone.	2, 10, 30, 31, 59, 86, 120	7	5
Octave complete except sixth	85, 98, 126	3	2
Octave complete except sixth and 1 lowered tone.	37	1	1
Octave complete except fourth	12, 16, 47, 48, 61, 62, 65, 66, 109	9	6
Octave complete except fourth and second.	112	1	1
Octave complete except second	67, 73	2	1
Other combinations of tones	5, 58, 60, 68, 81, 84, 88, 99, 108, 110, 131, 138	12	9
Both major and minor	7, 54	2	1
Irregular	26, 69, 71, 82, 83, 116, 117, 118, 134, 135	10	7
Total		140	

TABLE 7.—ACCIDENTALS

	Serial numbers of songs	Number	Per cent
Songs containing—			
No accidentals	2, 3, 4, 5, 6, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 21, 22, 23, 24, 25, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 55, 56, 57, 58, 59, 60, 62, 63, 64, 67, 70, 72, 73, 74, 75, 76, 78, 80, 81, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 132, 133, 136, 137, 138, 139, 140.	117	84
Sixth raised a semitone	68	1	1
Fourth raised a semitone	20, 95, 131	3	2
Third raised a semitone	40	1	1
Seventh lowered a semitone	65	1	1
Seventh and third lowered a semitone.	61, 66	2	1
Sixth lowered a semitone	77	1	1
Third lowered a semitone	1, 79	2	1
Both major and minor	7, 54	2	1
Irregular	26, 69, 71, 82, 83, 116, 117, 118, 134, 135	10	7
Total		140	

Melodic Analysis—Continued

Table 8.—STRUCTURE

	Serial numbers of songs	Number	Per cent
Melodic	1, 2, 3, 4, 5, 6, 7, 8, 9, 11, 12, 13, 14, 15, 16, 17, 18, 20, 21, 22, 24, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 70, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 84, 86, 87, 88, 89, 90, 91, 94, 95, 98, 99, 101, 102, 103, 104, 107, 108, 109, 110, 111, 112, 113, 119, 124, 125, 126, 127, 128, 130, 131, 132, 133, 137, 138, 139, 140.	107	*76*
Melodic with harmonic framework	10, 44, 55, 85, 93, 105, 106, 114, 120, 129	10	*7*
Harmonic	19, 23, 25, 27, 92, 96, 97, 100, 115, 121, 122, 123, 136	13	*10*
Irregular	26, 69, 71, 82, 83, 116, 117, 118, 134, 135	10	*7*
Total		140	

Table 9.—FIRST PROGRESSIONS—DOWNWARD AND UPWARD

	Serial numbers of songs	Number	Per cent
Downward	1, 5, 6, 7, 8, 9, 10, 11, 12, 14, 15, 16, 17, 18, 19, 20, 21, 24, 25, 26, 27, 28, 29, 31, 33, 37, 38, 39, 40, 42, 43, 44, 45, 46, 47, 49, 50, 53, 56, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 74, 75, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 90, 92, 94, 95, 99, 100, 101, 102, 104, 105, 108, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 122, 123, 124, 125, 127, 128, 132, 134, 136.	97	*69*
Upward	2, 3, 4, 13, 22, 23, 30, 32, 34, 35, 36, 41, 48, 51, 52, 54, 55, 57, 73, 76, 77, 89, 91, 93, 96, 97, 98, 103, 106, 107, 109, 110, 121, 126, 129, 130, 131, 133, 135, 137, 138, 139, 140.	43	*31*
Total		140	

Table 10.—TOTAL NUMBER OF PROGRESSIONS—DOWNWARD AND UPWARD

	Number	Per cent
Downward	2, 090	*65*
Upward	1, 105	*35*
Total	3, 195	

Table 11.—INTERVALS IN DOWNWARD PROGRESSION

	Number	Per cent		Number	Per cent
Intervals of a—			Intervals of a—		
Fifth	18		Major second	1, 086	*52*
Fourth	192	*9*	Minor second	128	*6*
Major third	105	*5*			
Minor third	561	*27*	Total	2, 090	

MELODIC ANALYSIS—Continued

TABLE 12.—INTERVALS IN UPWARD PROGRESSION

	Number	Per cent		Number	Per cent
Intervals of a—			Intervals of a—		
Tenth	1		Fourth	208	*19*
Ninth	1		Major third	60	*5*
Octave	7		Minor third	224	*20*
Seventh	10		Major second	456	*41*
Major sixth	9		Minor second	37	*3*
Minor sixth	5				
Fifth	87	*8*	Total	1,105	

TABLE 13.—AVERAGE NUMBER OF SEMITONES IN AN INTERVAL

	Number
Number of songs	140
Number of intervals	3,195
Number of semitones	10,043
Average number of semitones in an interval	3.11

RHYTHMIC ANALYSIS

TABLE 14.—PART OF MEASURE ON WHICH SONG BEGINS

	Serial numbers of songs	Number	Per cent
Beginning on unaccented part of measure.	1, 2, 4, 5, 8, 14, 16, 17, 18, 21, 22, 23, 24, 25, 28, 30, 32, 34, 35, 36, 37, 40, 42, 43, 45, 46, 51, 53, 55, 57, 59, 61, 62, 64, 65, 66, 67, 68, 71, 73, 75, 76, 77, 78, 79, 80, 81, 91, 95, 96, 97, 98, 101, 103, 104, 105, 106, 107, 110, 113, 114, 118, 119, 120, 121, 122, 124, 126, 127, 128, 129, 132, 133, 135, 138, 140.	76	*54*
Beginning on accented part of measure.	3, 6, 7, 9, 10, 11, 12, 13, 15, 19, 20, 26, 27, 29, 31, 33, 38, 39, 41, 44, 47, 48, 49, 50, 52, 54, 56, 58, 60, 63, 69, 72, 74, 82, 83, 84, 85, 86, 87, 88, 89, 90, 92, 93, 94, 99, 100, 102, 108, 109, 111, 112, 115, 116, 117, 123, 125, 130, 131, 134, 136, 137, 139.	63	*45*
Without measure accents	70	1	*1*
Total		140	

RHYTHMIC ANALYSIS—Continued

TABLE 15.—RHYTHM (METER) OF FIRST MEASURE

	Serial numbers of songs	Number	Per cent
First measure in—			
2–4 time	2, 3, 4, 6, 8, 11, 12, 13, 14, 15, 18, 24, 25, 26, 29, 30, 32, 33, 35, 36, 37, 38, 40, 42, 44, 45, 46, 47, 48, 49, 50, 51, 52, 56, 58, 59, 61, 62, 63, 64, 65, 66, 71, 73, 74, 75, 77, 79, 80, 81, 82, 83, 84, 87, 88, 91, 92, 93, 94, 96, 98, 99, 100, 101, 102, 103, 105, 106, 109, 110, 112, 114, 115, 116, 117, 119, 120, 121, 122, 124, 125, 126, 128, 129, 130, 133, 136, 137, 139.	89	64
3–4 time	1, 5, 7, 10, 17, 20, 21, 22, 23, 27, 31, 34, 39, 43, 53, 54, 57, 60, 67, 68, 69, 72, 76, 78, 85, 86, 89, 90, 95, 107, 108, 111, 113, 118, 123, 127, 131, 132, 134, 135, 138, 140.	42	30
5–4 time	28	1	1
3–8 time	16, 19, 55, 97	4	3
5–8 time	9, 41, 104	3	2
Without measure accents	70	1	1
Total		140	

TABLE 16.—CHANGE OF TIME (MEASURE LENGTHS)

	Serial numbers of songs	Number	Per cent
Songs containing no change of time	15, 18, 25, 32, 35, 38, 31, 42, 52, 56, 58, 59, 79, 82, 83, 87, 90, 99, 105, 106, 114, 118, 125, 128, 130, 131.	26	19
Songs containing a change of time	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 16, 17, 19, 20, 21, 22, 23, 24, 26, 27, 28, 29, 30, 31, 33, 34, 36, 37, 39, 40, 43, 44, 45, 46, 47, 48, 49, 50, 51, 53, 54, 55, 57, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 71, 72, 73, 74, 75, 76, 77, 78, 80, 81, 84, 85, 86, 88, 89, 91, 92, 93, 94, 95, 96, 97, 98, 100, 101, 102, 103, 104, 107, 108, 109, 110, 111, 112, 113, 115, 116, 117, 119, 120, 121, 122, 123, 124, 126, 127, 129, 132, 133, 134, 135, 136, 137, 138, 139, 140.	113	80
Without measure accents	70	1	1
Total		140	

TABLE 17.—RHYTHMIC UNIT OF SONG

	Serial numbers of songs	Number	Per cent
Songs containing—			
No rhythmic unit	30, 32, 34, 36, 46, 63, 64, 65, 84, 96, 103, 121, 134, 135, 136, 137, 138.	17	12
1 rhythmic unit	1, 2, 3, 5, 6, 7, 8, 9, 10, 11, 12, 13, 15, 16, 17, 18, 20, 21, 22, 23, 26, 27, 28, 29, 31, 33, 35, 37, 38, 39, 40, 41, 42, 43, 44, 47, 48, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 66, 67, 68, 69, 70, 72, 73, 75, 77, 78, 79, 80, 81, 82, 83, 85, 86, 89, 90, 91, 92, 93, 95, 96, 98, 99, 100, 101, 104, 106, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 122, 123, 124, 125, 127, 128, 129, 130, 131, 133, 139, 140.	101	72
2 rhythmic units	14, 19, 24, 25, 45, 49, 62, 71, 74, 76, 87, 88, 94, 97, 102, 105, 107, 108, 126, 132.	20	14
3 rhythmic units	4, 22	2	1
Total		140	

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